INTERIOR DESIGN

APRIL 1960

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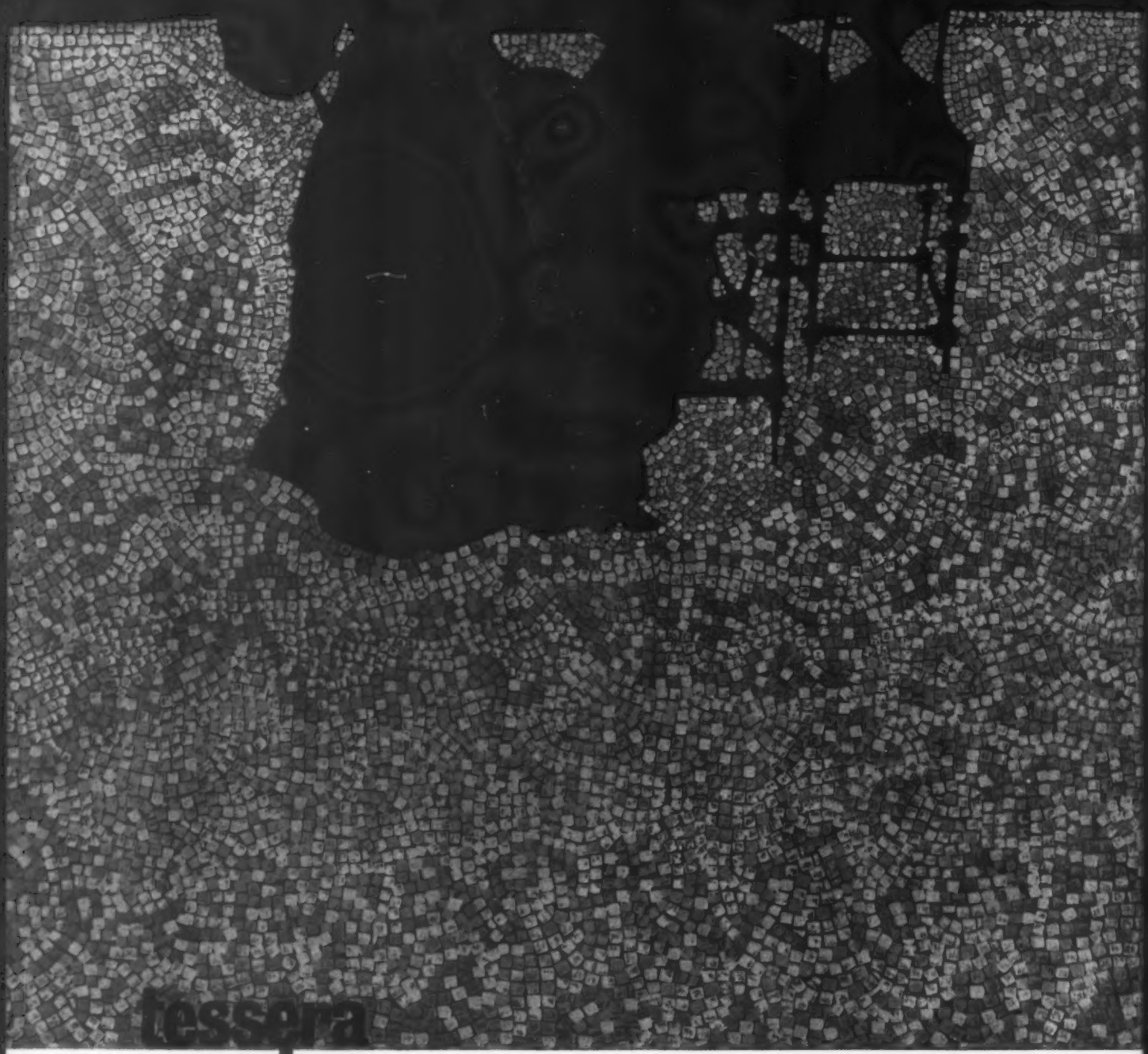

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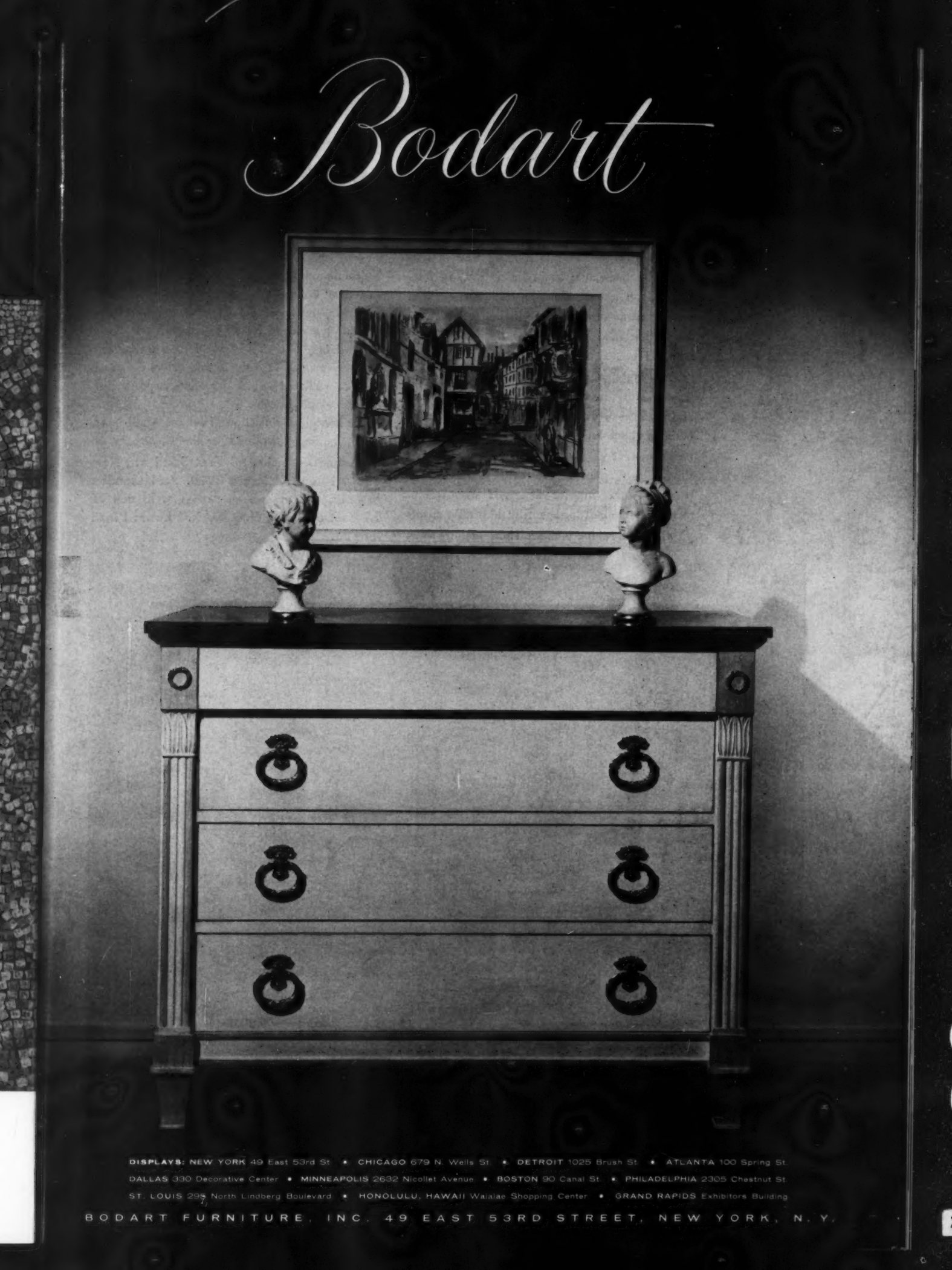
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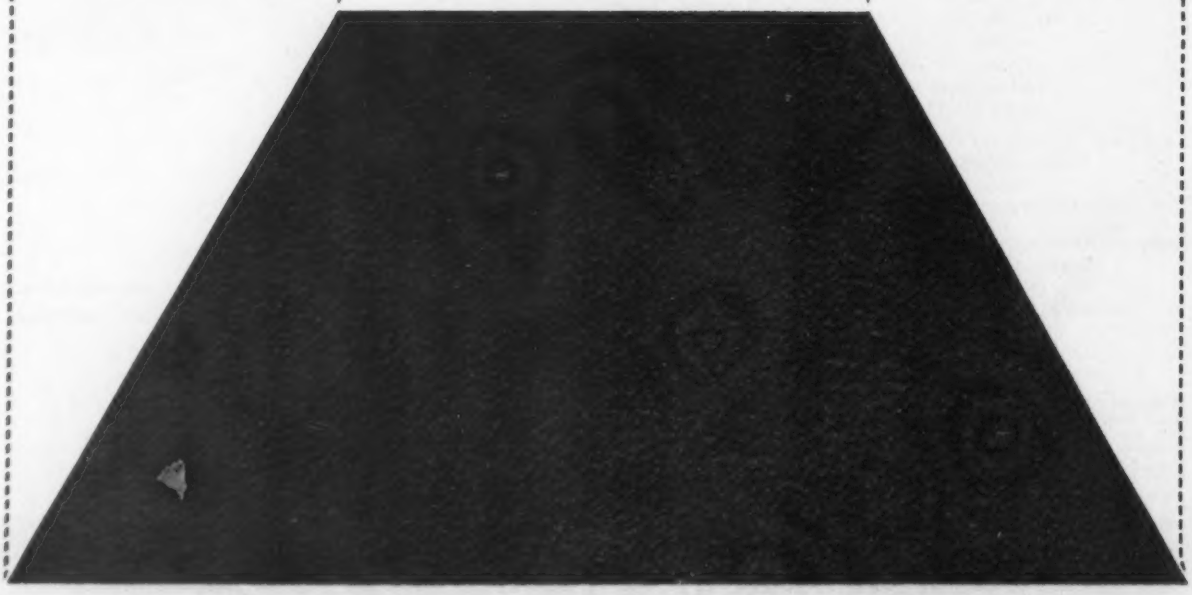

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DIRECTORY OF

QUALITY SOURCES

INTERIOR DESIGN

APRIL 1960

PURCHASING NOTES

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Since this picture appeared fifteen months ago Dunbar has completed five hundred and thirty installations on the upper levels of America's industrial and executive offices. Dunbar's custom design division tickets the names of doctors, lawyers, chiefs, of ministers, merchants and presidents in cities in every state of the union and in embassies and offices around the globe. The worldliness of Dunbar is significant in this age of machine-mannered products. Here the valued ingredients are an extraordinary standard of craftsmanship and quiet-spoken elegance. Edward Wormley is the designer. Produced f.o.b. Berne and delivered to the site. Dunbar is on view in twelve showrooms.

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Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS

Motion in Clocks

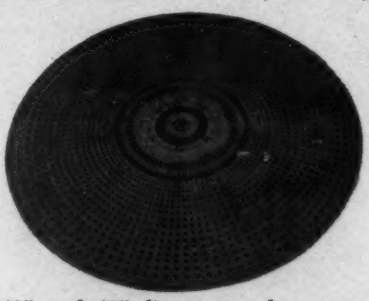
Telling time is fun with *Motion Notion*, George Nelson's newest design concept, in over a dozen new time pieces for the Howard Miller Clock Company, Zeeland, Michigan. The clocks—for ceiling, wall or table—are contemporary in mood and ultra-sophisticated in their design expression. They are constructed of 3-dimensional patterns of vacuum-formed plastic. A *Kaleidoscope Clock* has brightly colored revolving disks and constantly changing color patterns of royal blue, lime and turquoise. Others, like the *Porcupine Clock*, can be hung from the ceiling like a mobile. Equally provocative with its new look, the *Victorian Glass Dome*, illustrated, shields a whimsical clock with rotating horizontal bands of numerals and a stationary indicator while the intricate top knot whirls around as a second sweep. The entire collection is shown in New York at Richards Morgenthau, 225 Fifth Avenue.

Antiques—Furniture, Accessories

There is a continental air at French Palace Antiques, 160 East 53rd Street, New York, where fresh new shipments arrive from abroad periodically to replenish the firm's ample stock of 18th-century furniture and accessories. The collection, from a period epitomized by its rich abundant design and elegant use of materials, when every piece bore the stamp of an individual artist-draftsman, includes marble top consoles, bouillotte tables, bombé cabinets with ormolu accents, bérgères and fauteuils with richly embellished carved detail and handsome painted finishes. Accessories, too, are numerous and of highest quality comprising beautiful crystal and bronze chandeliers, ormolu clocks, marble busts, wall barometers and excellent examples of St. Cloud, Sèvres and Dresden ceramics.

New Texture for Old Material

Plastics manufacturers in trying to do more with their new material have come up with a new laminate. The spider web cane made in the Orient and shown here has a wooden base, a background color (to order), and the cane itself imbedded in ¼″ clear plastic, for use as a 1″ thick top for occasional tables. Completely heat and alcohol resistant, the tops can be cleaned of scratches and cigarette stains by home buffing providing a practical, impervious surface. The high-polish plastic gives a new texture to this old material. Pioneer Plastics Corporation, 355 Lexington Avenue, makes these tops available to decorators in 18″, 30″ 36″,



42″, and 48″ diameters and squares; rectangles with the same design are also available. For those who may choose to use the caning pattern in items of their own design, Pioneer Plastics can make the caning available in clear panels minus wood base and/or background color which could be framed as screens, dividers, ceilings, etc. Spider webs without plastic laminate are available on their metal frames or on wooden frames as furniture inserts through S. Ronald Barnette of Pioneer Plastics at 1000 East 26th Street, Hialeah, Florida.

See-Through Ceramics

Translucent ceramic tile is the latest offering of Ruth Saxon, ceramist and fine artist at Saxon Mosaics, 103 West 93rd Street, New York. The new product, a development of two years of research (there is a patent pending) comprises mosaics joined as a unit, by hand, without the interference of lead or any other division. Intriguing as windows, wall panels (with illumination), indoor and outdoor screens, and dropped ceilings, the abstract patterns radiate an unbelievably beautiful kaleidoscope of sparkling jewel-color and texture effects, highlighted in some areas, soft and subdued in others. Strengthened by a backing of thick plate glass, plexiglass or lucite, the tiles are stain and weather-proof and retain color permanency. And since the mosaic sheets are designed to special order they are available in a variety of sizes, colors and textures. For an appointment, Miss Saxon can be reached by calling UN 5-5236.

New Source for Antiques

The newly opened Phillips Galleries, 119 East 57th Street, New York, represents the cream of 18th-century English, French, Chinese, Indian and Italian furniture and accessories. Many of the pieces can be adapted to contemporary use such as cabinets for TV and HI-FI units. Others are notable for their decorative qualities as exemplified by an early 18-century, three-chair back settee, with richly carved cabriole legs. A Georgian mahogany oval drop-leaf table is adaptable with both town and country furniture; and delightful accents

like French walnut library ladders or the French walnut ormolu-mounted table illustrated, reflect a rare combination of elegant style and excellent craftsmanship. Accessories include mirrors, a large collection of trays, hanging shelves and exotic Chinese porcelain.

Continued on page 28

GREAT MOMENTS IN FINE ART.

Wu Po Ling, poet-philosopher in exile, meditates on his Origami structure,

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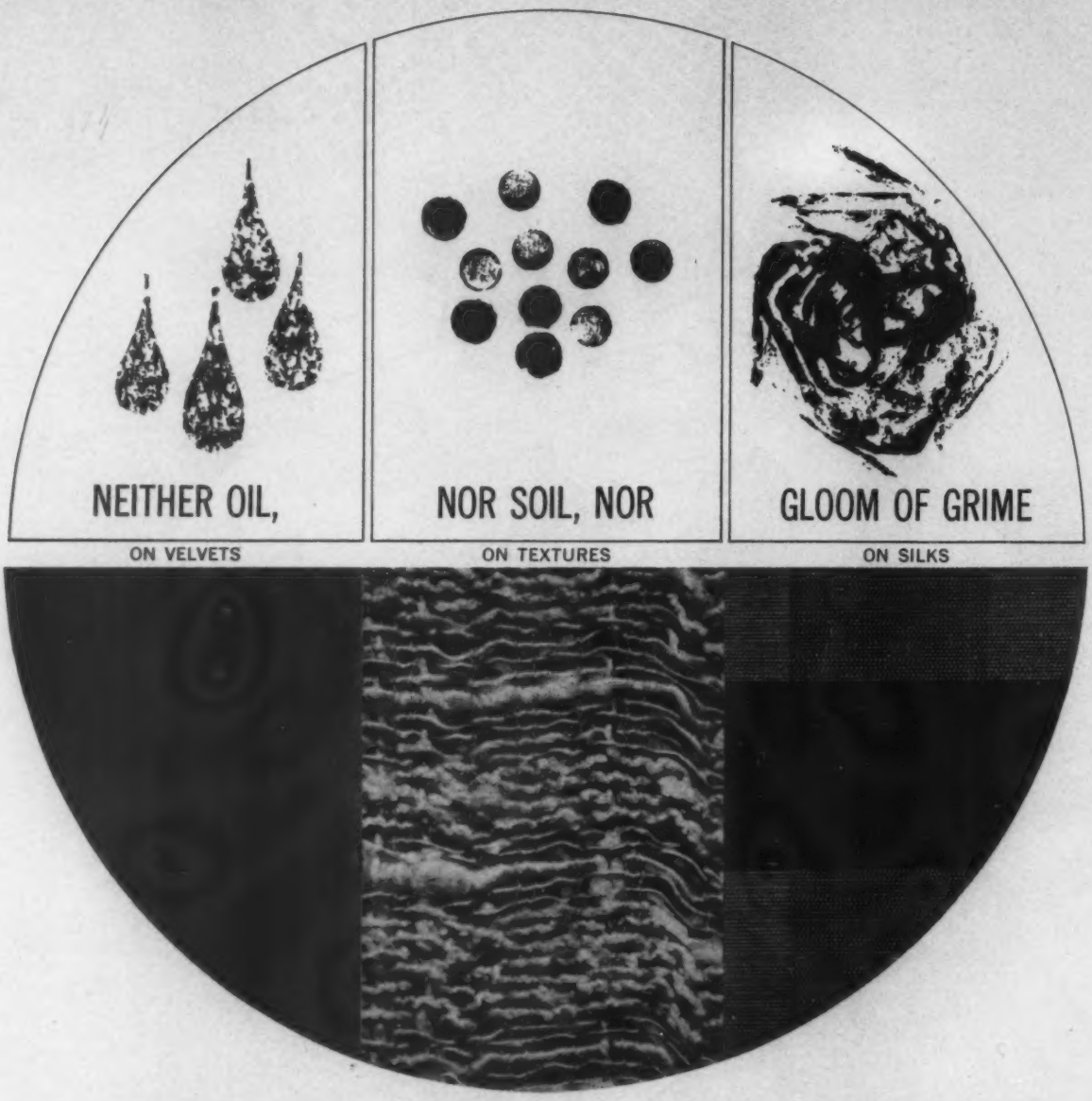

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Market Spotlight

continued from page 23

New Things From Kittinger

The excellent quality of craftsmanship in furniture and meticulous attention to detail that make Kittinger Co., 305 East 63rd Street, New York, a participant in the approved production program of Colonial Williamsburg (Williamsburg Restoration furniture reproductions are available only from Kittinger Co.) are evident in the items illustrated in the newest portfolio attractively bound in dark green heavy spiral binding for easy reference—available for $10 a copy—which presents hundreds of handsome photographs of furniture both individually and in groupings. Every type of furniture is represented, both upholstered and in cabinet woods, for every room in the house, as well as for the executive office, ranging from breakfront cabinets, commodes and consoles to glass-top occasional tables, canopy beds and upholstered chairs, including the Kittinger King-of-Ease completely automatic reclining chair. Illustrated are four of the new items, indicating the range of style selectivity and including a mahogany long console table with deep drawers, and upholstered side chair, both in early 18th-century style and with cabriole legs, Hepplewhite console, 34″ x 13″ x 30″ high, and a Regency armchair carved to resemble bamboo and in antiqued paint finish.

Continued on page 38

luxurious color plus the quieting effect of HUSHALON* on your walls...

Handsome HUSHALON *felt wall covering is available in a variety of light-fast decorator colors to blend harmoniously with smart interiors.*

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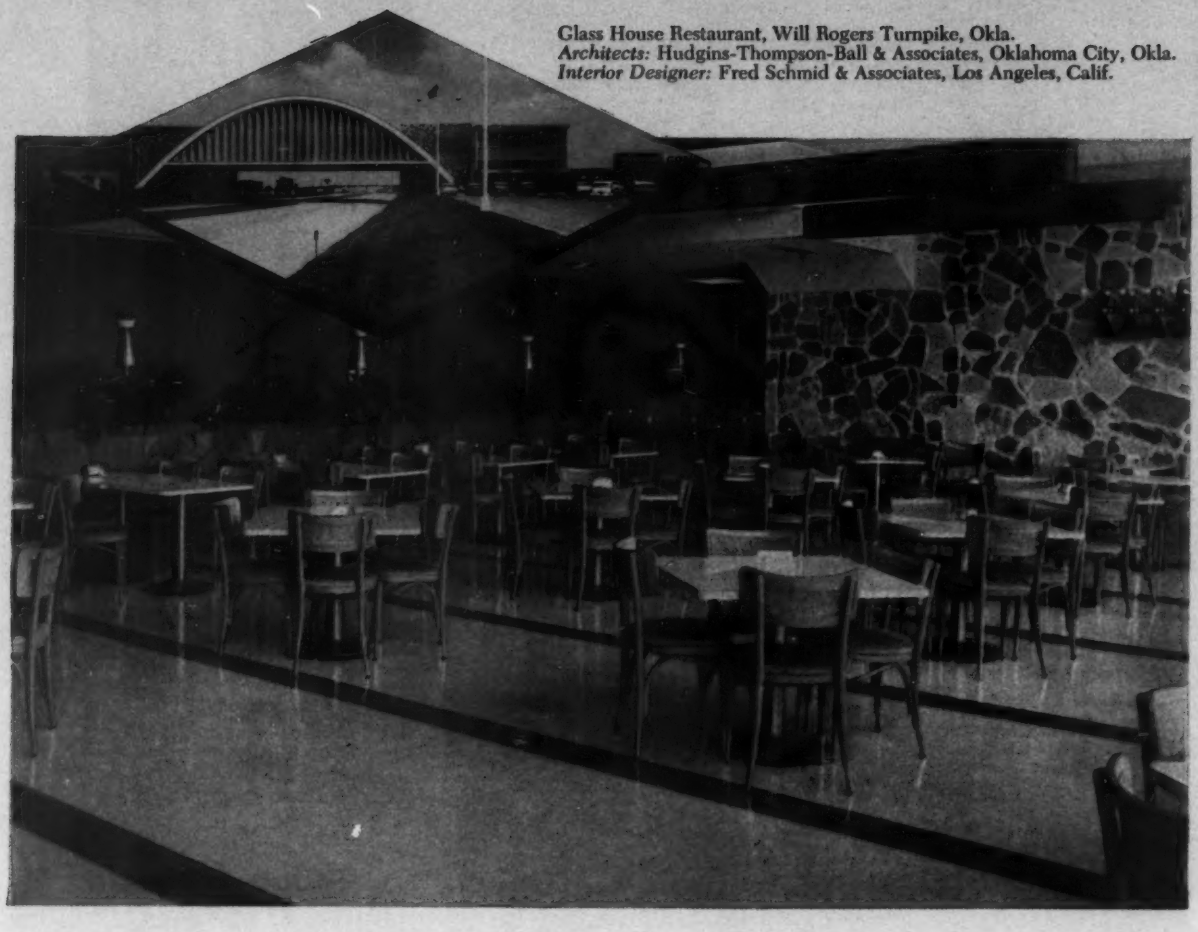

Glass House Restaurant, Will Rogers Turnpike, Okla.
Architects: Hudgins-Thompson-Ball & Associates, Oklahoma City, Okla.
Interior Designer: Fred Schmid & Associates, Los Angeles, Calif.

Vina-Lux® floors serve The Glass House

More and more designers across the nation are selecting Vina-Lux vinyl asbestos tile because . . .

- ▲ It's an honest product skillfully made by men dedicated to quality.
- ▲ It's a vinyl flooring reinforced with asbestos fiber—stable, durable and attractive.
- ▲ It's available throughout the United States through responsible outlets.
- ▲ It's made by a company earnestly trying to serve the designer with constantly improved products that solve floor problems.
- ▲ Finally, Vina-Lux performance is guaranteed by its maker.

For complete specification data and color chart, consult Sweet's Architectural File or write us.

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Specialists in the manufacture of vinyl asbestos tile and asphalt tile flooring
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"Williamsburg Updated" as interpreted by C. Eugene Stephenson, F.A.I.D., features nutmeg leather walls, teak flooring in light brown by Thailand Industries through Luten-Clary-Stern, and draperies of Fortuny "Pergolesi" print in sand and gold, the colors and Zodiac design motif repeated in a custom rug by V'Soske; all furniture is by Kittinger and includes authentic Colonial reproductions upholstered in bright scarlet, peacock green and fawn-colored leather; the "table-hearth" was designed by Mr. Stephenson and executed in porcelain enamel by Seaporcel Metals; all leather by Lackawanna; Heckel & Rinaldi brass chandeliers, Virginia Metalcrafters hurricane sconces, Harvin firetools, Edwin Jackson firescreen; brass footman and other accessories from Charles Hall; painting of "June Bouquet" from Bertha Schaefer Gallery.

At the Design Center

Five rooms depicting "The Greatest Foreign Influences on American Home Décor" will be presented at the National Design Center for the 1960 Leather in Decoration Show. The first, called "Williamsburg Updated", was designed by C. Eugene Stephenson, F.A.I.D., for Kittinger Company, Inc., and The Upholstery Leather Group. Although the interpretation is definitely in a contemporary spirit, this handsome room shows the influence of 18th century English taste on American decoration. The major pieces of furniture are of Chippendale style, a strong design influence since early Colonial days; the fireplace was inspired by those in the homes of English colonists where raised hearths were a common architectural feature; the background of nutmeg-colored leather features stylized rows of gold-tooled nailhead motifs to suggest the feeling of cornice, wainscot and baseboard; and the drapery fabric of sand and gold uses a Zodiac symbol popular in 18th century England. The room will be on view at the National Design Center, 415 East 53rd Street, New York, until late April. Others to be presented include an 18th century French bedroom-studio by Mary Dunn, F.A.I.D., for Heritage Furniture; a 17th century Venetian dining room by Mabel Schamberg for Baker Furniture; an Oriental lanai by Clifford Burroughes, F.A.I.D., for Dunbar; and a contemporary Scandinavian family room by Marc T. Nielsen, F.A.I.D., for Drexel Furniture.

Filigree – a new concept, combining golden frescoes on brushed chrome.* Created by Sherle Wagner, originator of the new era of elegance for the bath. Unrivalled in originality and superb craftsmanship. Available with correlated accessories.
*Also in all 24kt gold plate.
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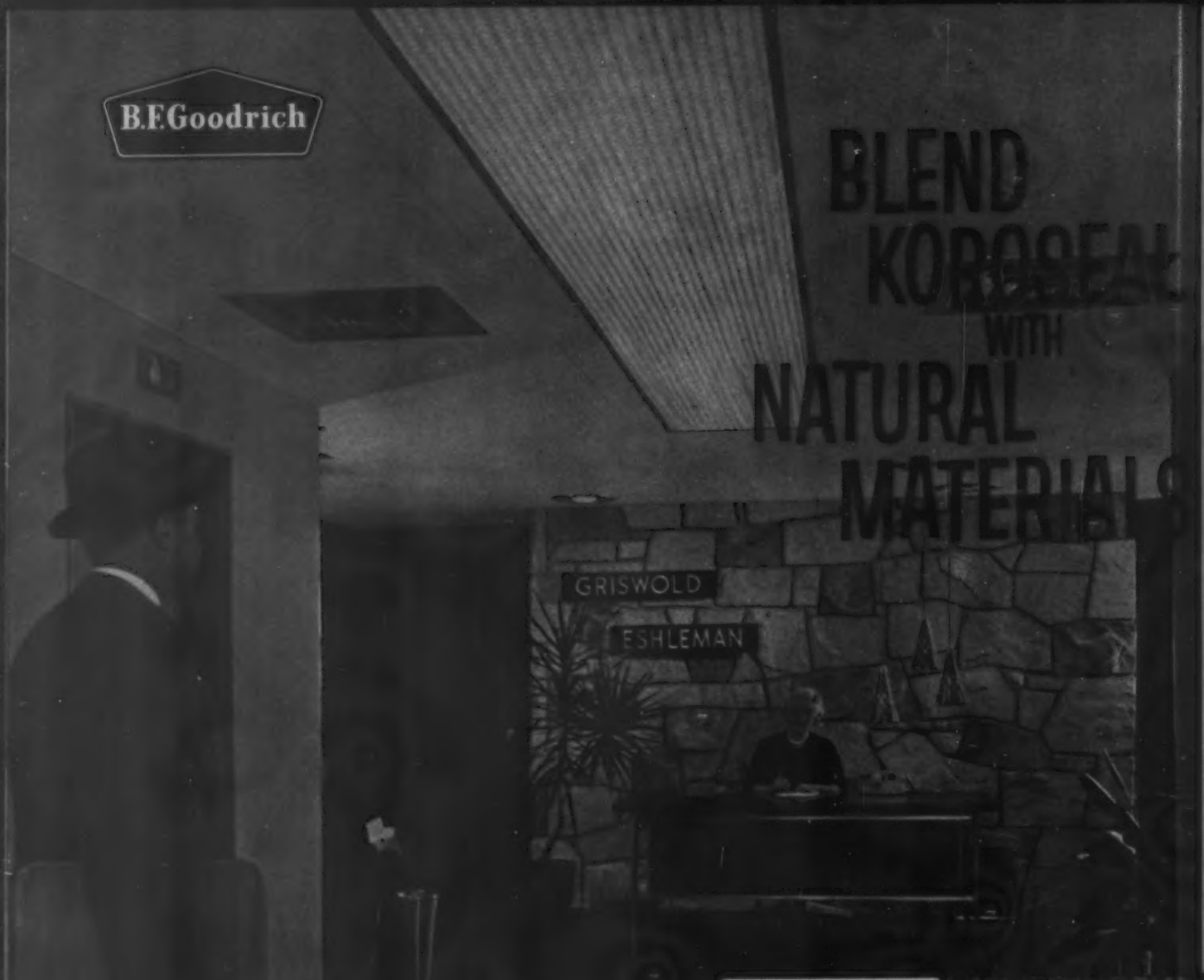

Koroseal pattern used is NASSAU

(Maple color swatch at right actual size). Koroseal wall covering comes in 128 colors and patterns. See Koroseal's complete line of wall covering and upholstery fabrics in Sweet's Architectural Catalog File No. 13k/Go.

Reception area
Griswold-Eshleman Advertising, 55 Public Square, Cleveland, Ohio.
Interior design by GF Studios of Cleveland.

for walls that are warm and practical

The reception area in this Cleveland advertising agency is a good example of how B.F.Goodrich Koroseal fabric-backed vinyl wall covering blends with natural materials such as stone and wood. Note that Koroseal has been used around elevator and seating areas where more wear and tear are to be expected.

Koroseal wall coverings are practical as well as beautiful. They resist scuffing and stains, wash sparkling clean with soap and water. No need for periodic painting because Koroseal wall coverings stay new looking for years. No matter what materials or colors you use, Koroseal has a pattern and color that will blend in perfectly. For sample swatches, write Dept. ID-4, *B.F.Goodrich Industrial Products Company, Marietta, Ohio.*

Use Koroseal with stone—
both withstand rough wear and keep their beauty with a minimum of maintenance.

Use Koroseal with wood—
blend colorful Koroseal with rich grained wood to achieve naturalness and unusualness.

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1

2

3

Market Spotlight

continued from page 28

Prints and Wovens

The accent is on printed designs and imported wovens in Stroheim & Romann's latest collection of fabrics. This is one of their largest offerings, and the racks at 35 East 53rd Street, New York, are brimming with new designs to perk up your client's window and upholstery treatments. From Liberty of London comes a group of handsome prints on linen or cotton, represented here by (1) a richly colored floral design (Delft blue and mauve with touches of soft green on natural, for example) and a provincial design (2) inspired by 17th century crewel embroidery. The large-scale Baroque pattern of melons, fruit and birds (3) is shown in black and white on polished cotton. Stripes are especially prominent in the new collection—narrow, wide, or in varied combinations—many of them available with coordinated solid fabrics. Featured here is an all-cotton import (4) alternating ribbed and moiré stripes. The brocade-like pattern (5) is another imported woven design of cotton and spun rayon, 50″ wide. There is an extensive group of 100% cotton damasks that have the luxurious look of far more expensive fabrics; a silk and acetate line in bright colors or such deep tones as bronze or purple; new quilted fabrics are offered with correlated solid antique satins; there are cut velvets and linen velours with embossed effects, wool brocades, brocatelles, and a line of Japanese silks in exotic colorings.

Continued on page 50

5

4

New transitional group imbued with the qualities of dignity and vitality . . . designed to complement the needs and tastes of the important executive.

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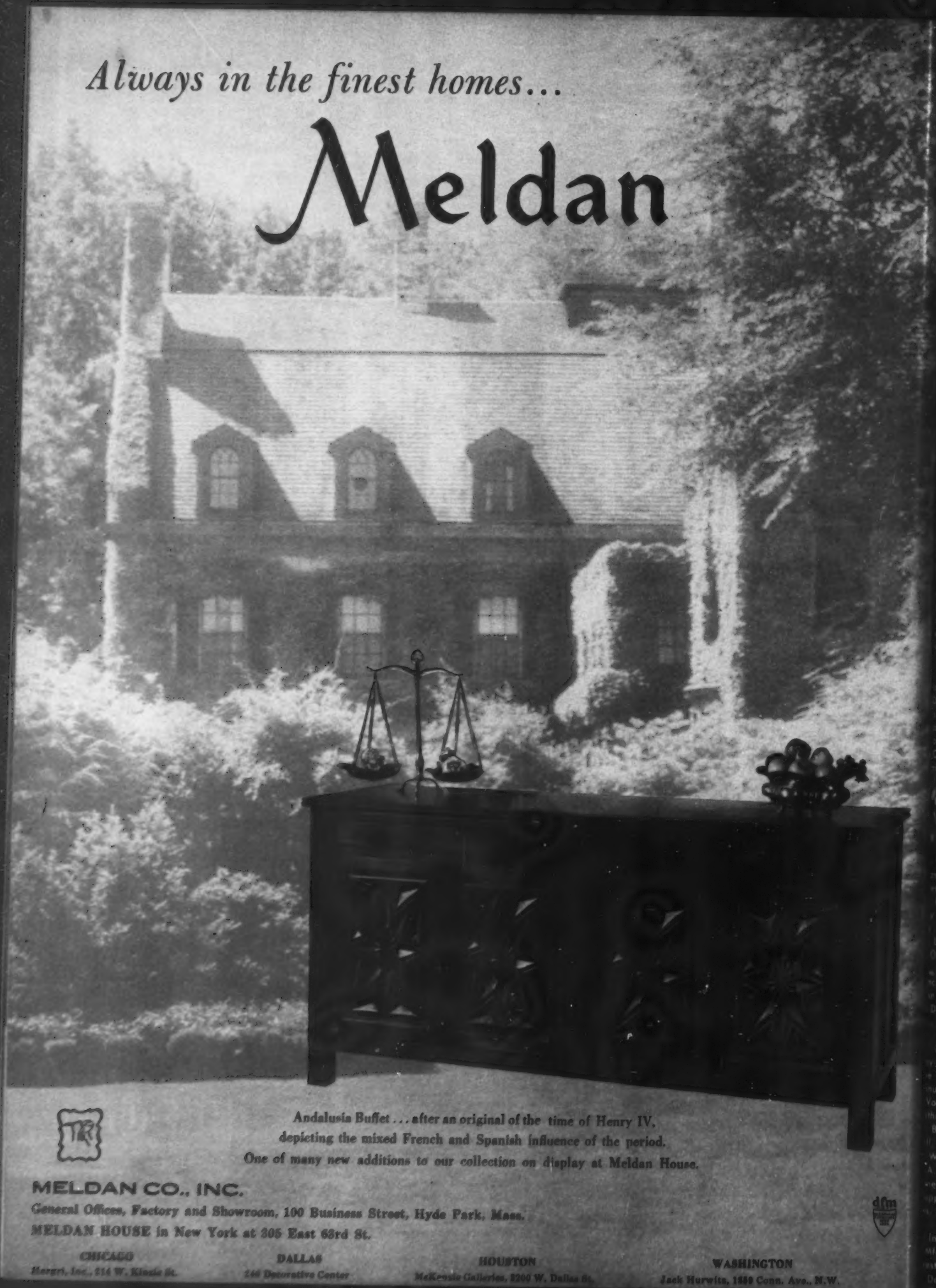
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Down-filled back cushions in a full 102 inch frame
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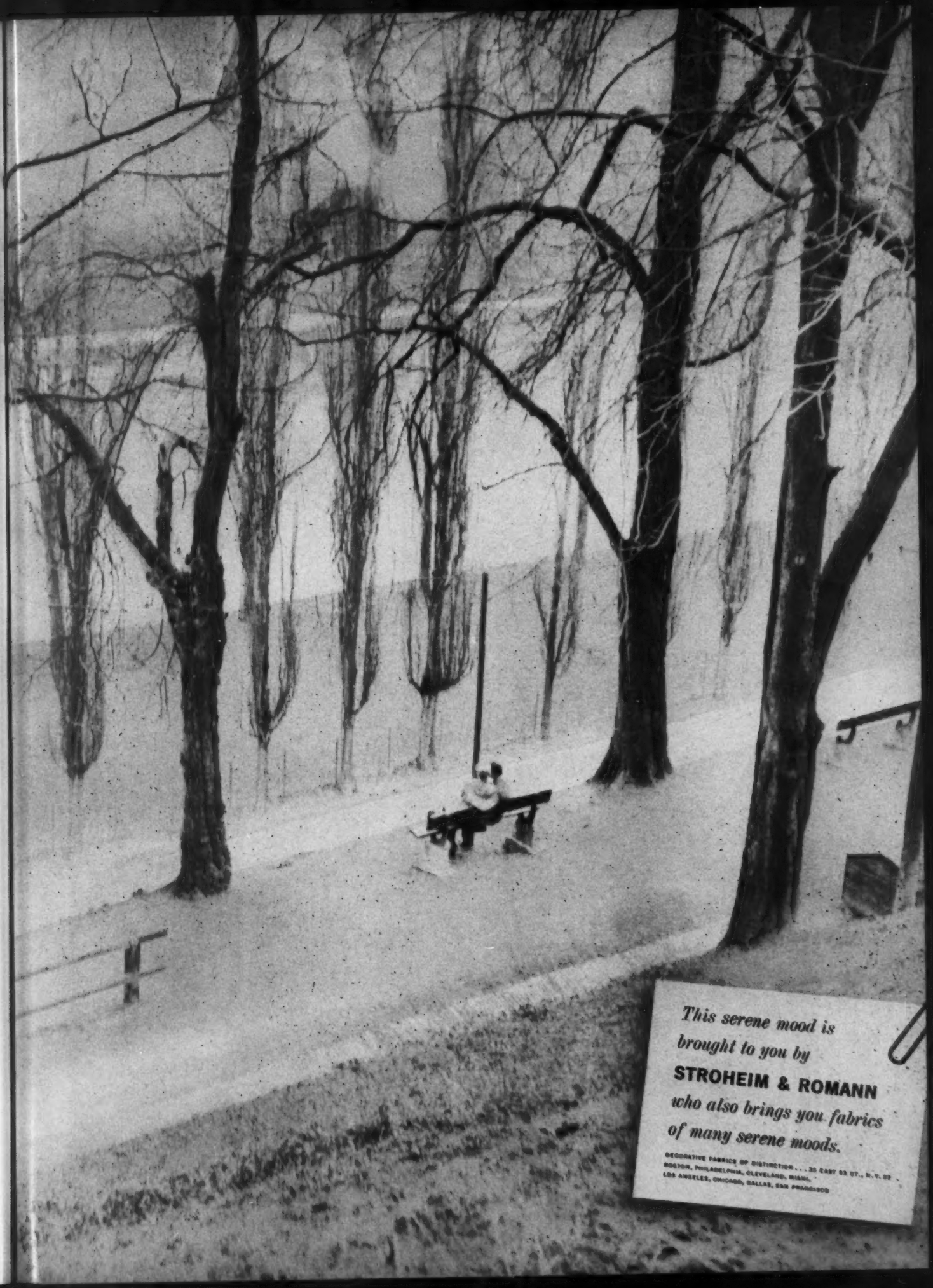
This serene mood is
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who also brings you fabrics
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DECORATIVE FABRICS OF DISTINCTION . . . 30 EAST 53 ST., N. Y. 22
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The New View for '60 from

V'SOSKE

Time won't wait—nor will it tell so well as your own discerning appraisal how completely incomparable are the new creations in V'Soske's 1960 collection of designed rugs. The imaginative use of color, texture, and design will give you new inspirations for this year's most distinctive interiors.

On exhibit now

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a new concept in furniture flexibility

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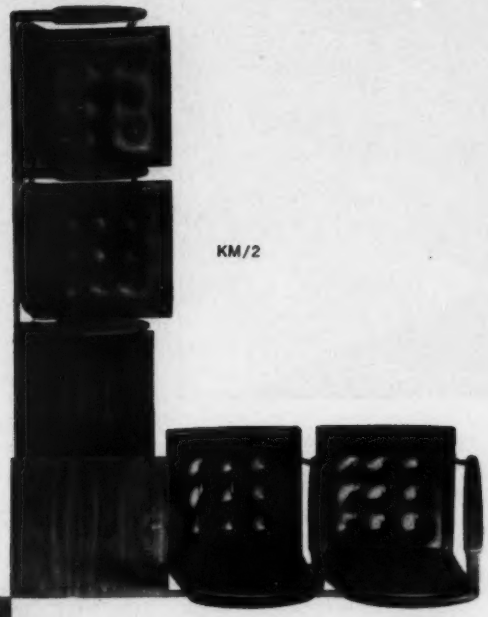

KM/2

KM/3tc

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KM/26

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A birds-eye view of a multiple seating unit with corner table arrangement, one of the many variations possible with the Multalum structure design. As an extension of the basic seating variations, Multalum offers the lounge and Hi-Bac chairs shown, a bench, coffee and end table, conference table, shoe fitting stools and a host of advantages that may be derived from this easily maintained, brilliantly flexible design. This aluminum and walnut structure, with your choice of upholstery, is the answer to an interior planner's dream. A request on your letterhead (please), is the only step necessary to bring the complete story of Multalum to you. KASPARIANS, 7772 Santa Monica Boulevard, Los Angeles 46, California. You may see Multalum now at any of the wholesale showrooms listed below.

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Wholesale Showrooms: Bacon & Perry, Dallas ■ Castle/West, Denver ■ Carrol Sagar & Associates, Los Angeles ■ Executive Office Interiors, San Francisco

Market Spotlight

continued from page 38

New Wallpaper Showroom

Gaily decorated for an indoor patio effect with gold wrought iron furniture, white and gold vinyl floor tile, and silk vinyl walls, the stage is set for the new Wall Trends Inc., showroom, 58 East 53rd Street, New York. Here decorators and their clients will find a comprehensive collection of wall designs to suit every taste from the modern four-panel *Antibes,* illustrated, with its lighthearted rendering of birds, butterflies, and musical instruments in cafe au lait, melon and pea green, to the historically interesting, eight-panel scenic, *Round the Bend,* in four stock colorways. In between are hand-printed repeat papers in both traditional and modern stylings, in a wide range of colors and grounds. One of the important services found at Wall Trends Inc. is the availability of custom work in any special color, pattern or design. Illustrated is *Golden Apple* from a new collection of wall panels and papers.

Springtime Harmony in Fabrics

Flowers for Spring is the light hearted theme of new drapery, upholstery and slipcover fabrics at the Decorative Fabrics showroom, 13 East 53rd Street, New York. Unusual for their harmony of color and moods, the designs can be mixed or blended into entire room ensembles or used alone. Colors are particularly appealing. There are the brilliant blues and greens which look so very appropriate at this time of year and also new mauves, fresh pinks, oranges and reds. Two of the more striking designs are shown here: an all-over embroidered linen with stylized flower petals in blue and green on off-white, and a floral print in blues and beige on a linen cotton ground.

Continued on page 56

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All designs available in stock sizes: 3 x 5', 4 x 6', 6 x 9', 8 x 10', 9' x 12'. Substitution of colors in stock sizes for special effects may be ordered using any single color change, or any combination of the 50 colors contained in the pompon package at no extra charge. Contact your Berven representative for a private showing of all the Area Accents designs.

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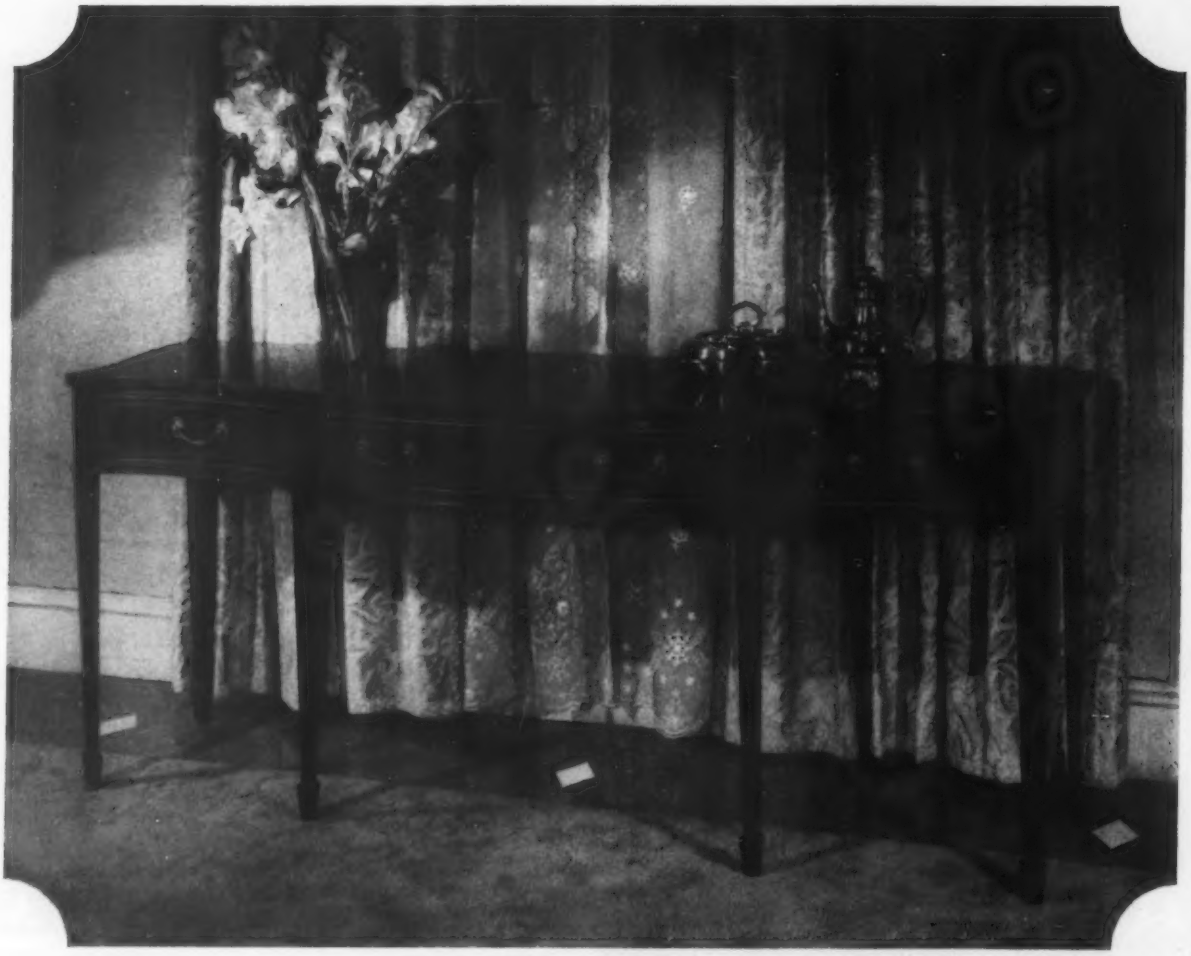
Fashioned in our English shops from mellow mahogany more than a century old, this "hunt board" has the superb colour of an original. Possessing a distinguished elegance, it lends itself singularly well to the decor of today. Our interesting collection contains several antique "hunt boards" of similar size.



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Raw Silk by Parkwood is an entirely new kind of fabric texture. Its simple, uncomplicated design has an amazing three dimensional depth never before achieved. And because it is printed with several colors, not just one, Raw Silk offers unlimited opportunities for color blending. Here is a subtle medium for giving color and enriched meaning to interior design . . . a medium that is really new.

Raw Silk is available in ten color combinations ranging from soft pastels to vivid accent colors. Also available are matching moldings for wall installations. Write today for your free sampler of the newest and finest Parkwood pattern.

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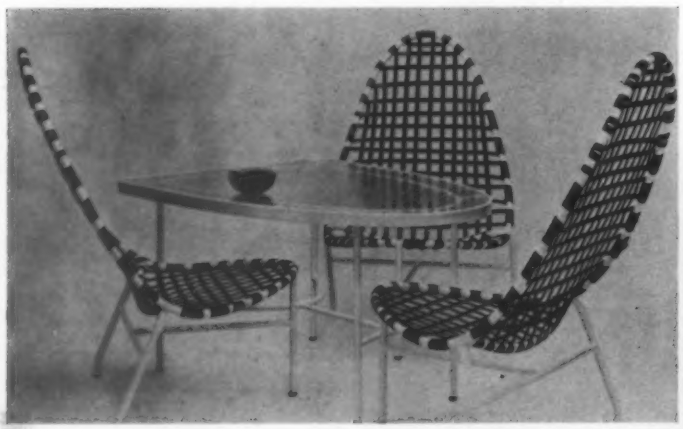

Market Spotlight

continued from page 50

1—Grand Rapids Upholstering Co. offers several new upholstered designs including this trim-line sofa with outside measurements of 32″ high 76″ wide, 32″ deep.

2—Harter Corporation's new "Criterion" line of steel office chairs features cantilever arms, eliminating forward supports so that the front and sides of the chair seat are unobstructed for freedom of leg movement; in addition to "self-adjusting" swivel model shown, the line includes an armless swivel and two side chairs.

3—Beverly Hills Rattan new twin-door cabinet is available in choice of wood finishes with matching, blending or contrasting Formica top and trim; dimensions are 21½″ x 51″ x 22″; available in New York at Decorative Art Center.

4—Brown-Jordan's answer for the coming summer months is this attractive glass-top table and chairs with plastic webbing contrasted with white metal; from new "Mai-Tai" collection.

5—Continental Metal Furniture Co. has introduced new group of 20 pieces constructed of steel in choice of 32 paint finishes; table tops are available in walnut, travertine or Formica; shown in Chicago at L. S. Walworth.

Continued on page 66

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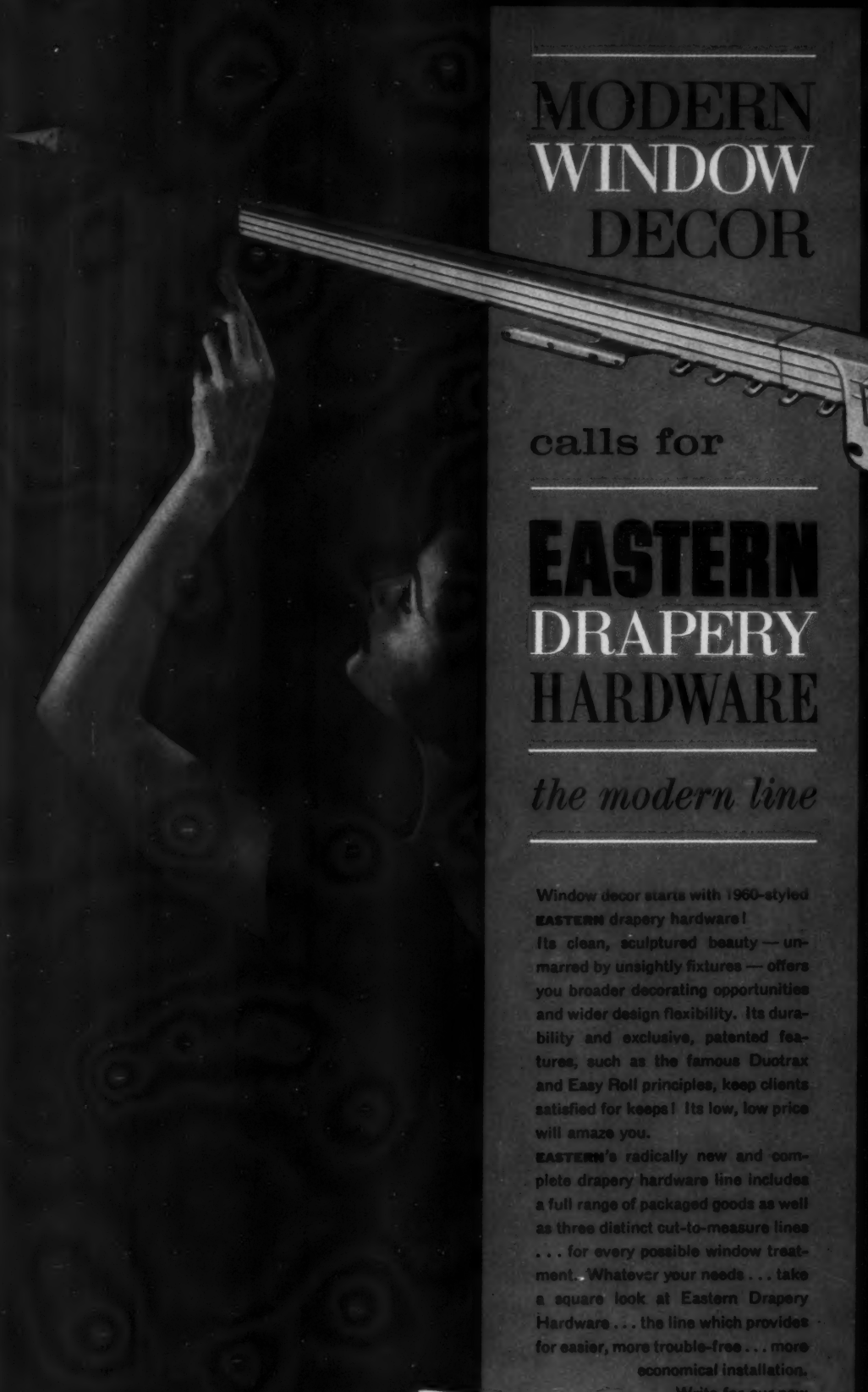

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calls for

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the modern line

Window decor starts with 1960-styled EASTERN drapery hardware!

Its clean, sculptured beauty — unmarred by unsightly fixtures — offers you broader decorating opportunities and wider design flexibility. Its durability and exclusive, patented features, such as the famous Duotrax and Easy Roll principles, keep clients satisfied for keeps! Its low, low price will amaze you.

EASTERN's radically new and complete drapery hardware line includes a full range of packaged goods as well as three distinct cut-to-measure lines . . . for every possible window treatment. Whatever your needs . . . take a square look at Eastern Drapery Hardware . . . the line which provides for easier, more trouble-free . . . more economical installation.

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Draperies shown are fashioned of Easternweave woven Aluminum.

Illustrated: Bal Cristol "Alhambra" by Waverly, handpicked by Adele Simpson for PPG
PPG manufactures the fiber glass yarn — not the fabric. Photo: Hiro

New fashions in PPG fiber glass...with the fashion-name magic of Ceil Chapman, Vera Maxwell, Adele Simpson, Pauline Trigère!

Your clients will be attracted to the lovely new fiber glass drapery designs and textures advertised this spring in House Beautiful and House & Garden. Selections by these leading fashion designers whose names arouse great interest among women are available, respectively, from Covington Fabrics, Riverdale Fabrics, Waverly Fabrics and Titus Blatter & Company, or their local jobbers. PPG fashion fabrics offer you splendid decorating opportunities. Be sure to see them soon!

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The H-bar in action, demonstrating a unique concept in desk construction and design. Choose from several pedestals or tops. Double pedestal or single pedestal models, in walnut or rosewood. Write for catalog: Helikon Furniture Company Inc., 543 Madison Avenue, New York 22.

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Toronto: **Danebridge Associates, 405 Adelaide Street W.**

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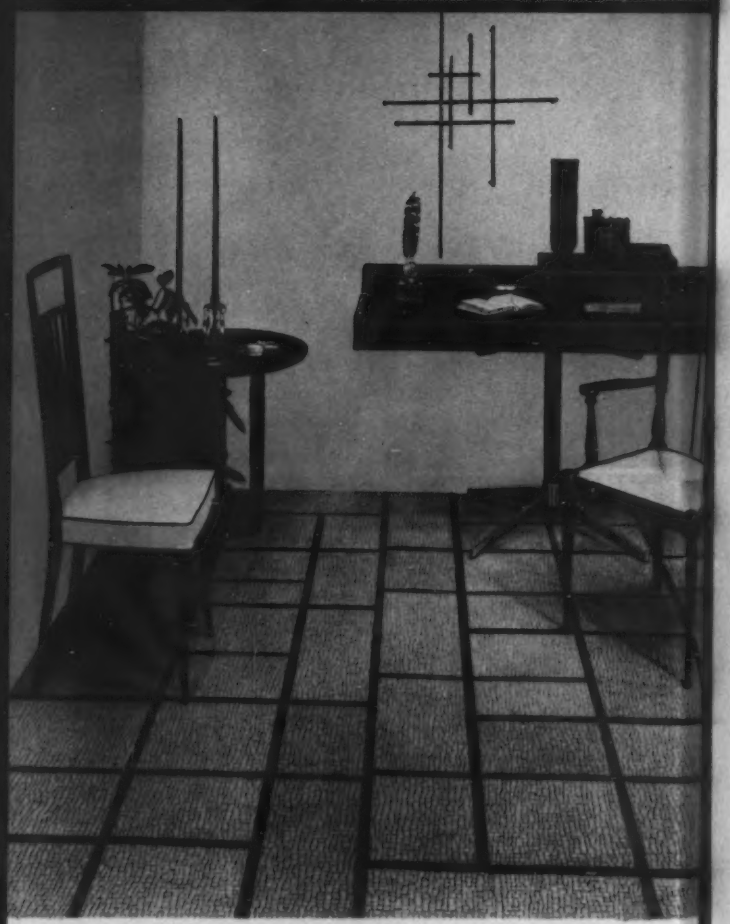
AMTICO TRAVERTINE VINYL . . . classic distinction in all-vinyl surpasses natural travertine. For floors, walls, architectural treatments. In 1/8" gauge.

AMTICO DELFT VINYL . . . all-vinyl duplicates lovely Delft tile. For floors, borders, dadoes. Five patterns, 1/8" gauge, 6" x 6", beveled or unbeveled.



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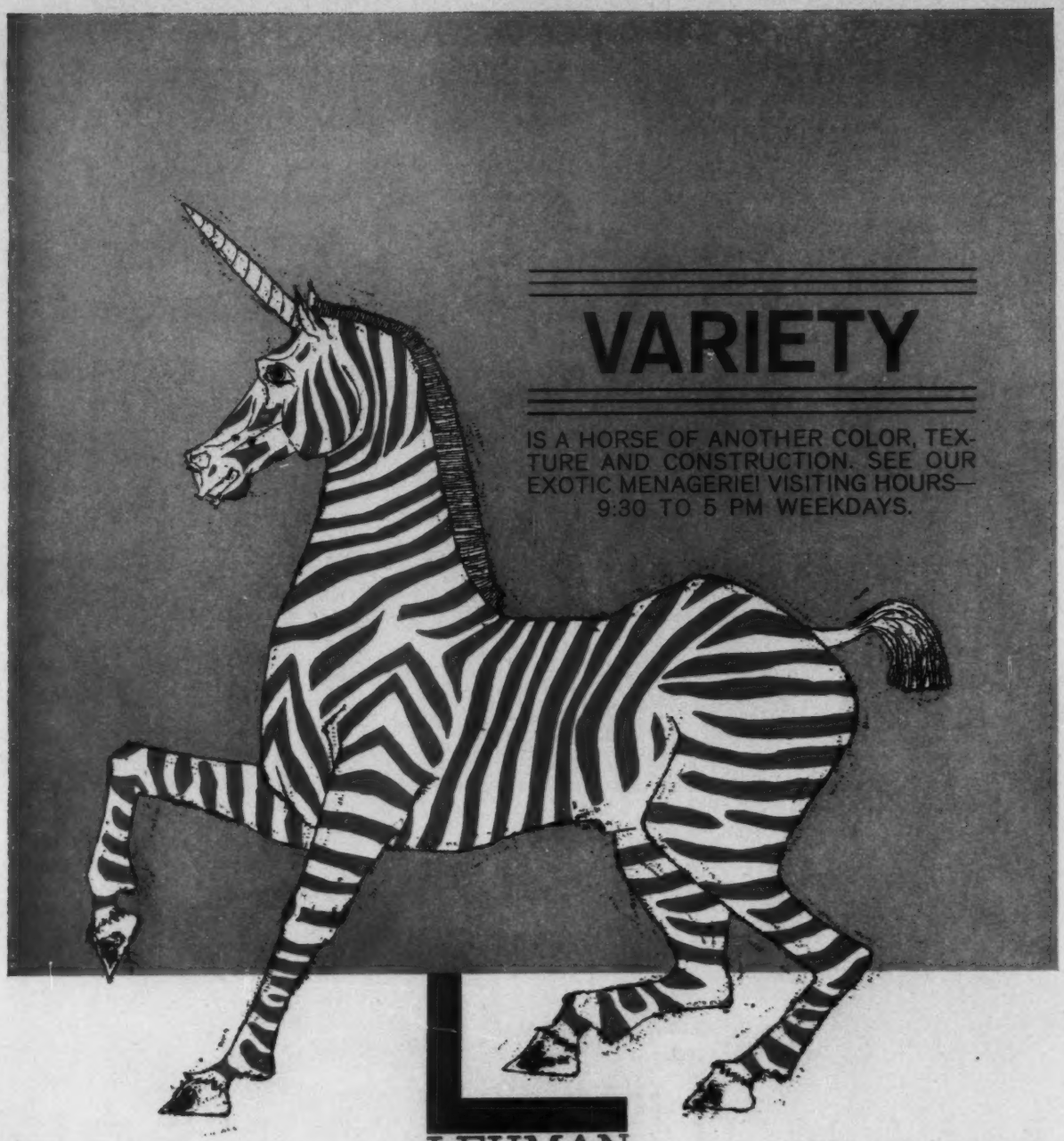

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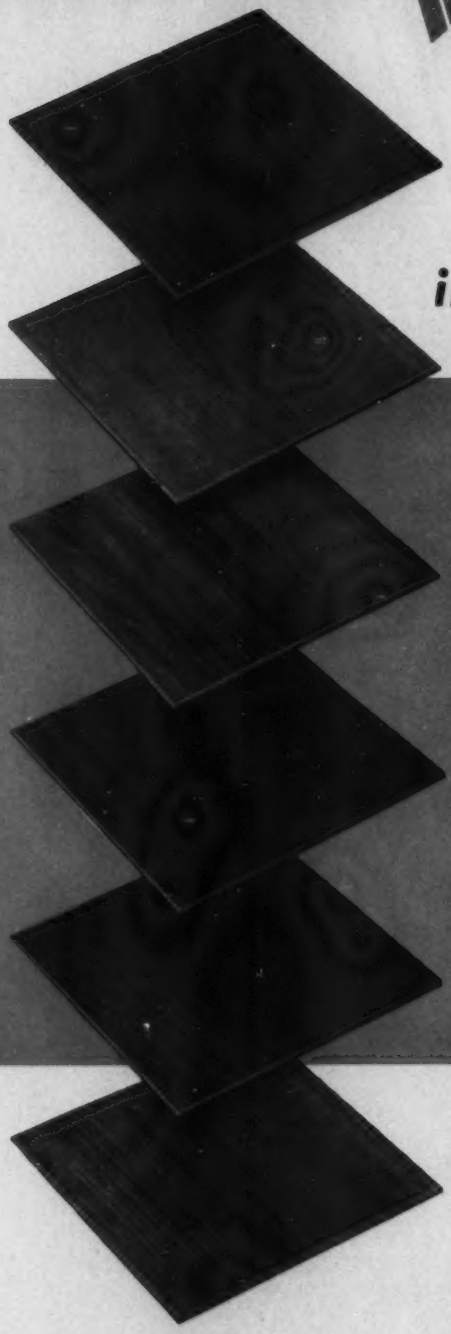
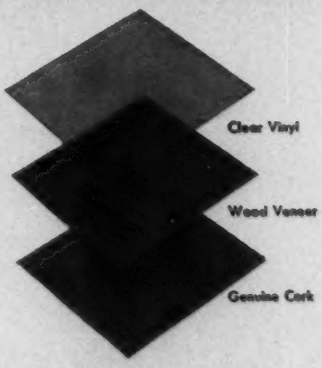
...rare beauty, resiliency, long wear in one superb flooring



The excellent qualities of plastic, wood and cork are used to the best possible advantage in this new, exclusive floor tile by Dodge. Lovely graining and subtle colors of fine, genuine wood veneers take on an indefinably soft luster—surpassing even standard wood finishes—when laminated with a pure vinyl surface. Under all is genuine cork to mute sounds and give this exceptional flooring a comfortable, pleasing resiliency. You'll want to specify Dodge Vinylwood Cork Tile for select clients. Write for Catalog Sheet showing Vinylwood in natural color.

Top to bottom: Walnut, Birch, Red Gum, Mahogany, Teak, Paldao.

This photograph illustrates Dodge Vinylwood Cork Tile construction. Clear vinyl, genuine wood veneer and genuine cork are laminated to produce a smooth surface tile of rare beauty, durability and comfort. Vinylwood tile requires little maintenance. Made in 1/8"-gauge 9" x 9" and 12" x 12" tiles.



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Left to right: Series 9130/34 50" Camee Damask, Series 9030/35 50" Severo Silk Stripe, Series 9120/23 50" Raphael Brocade

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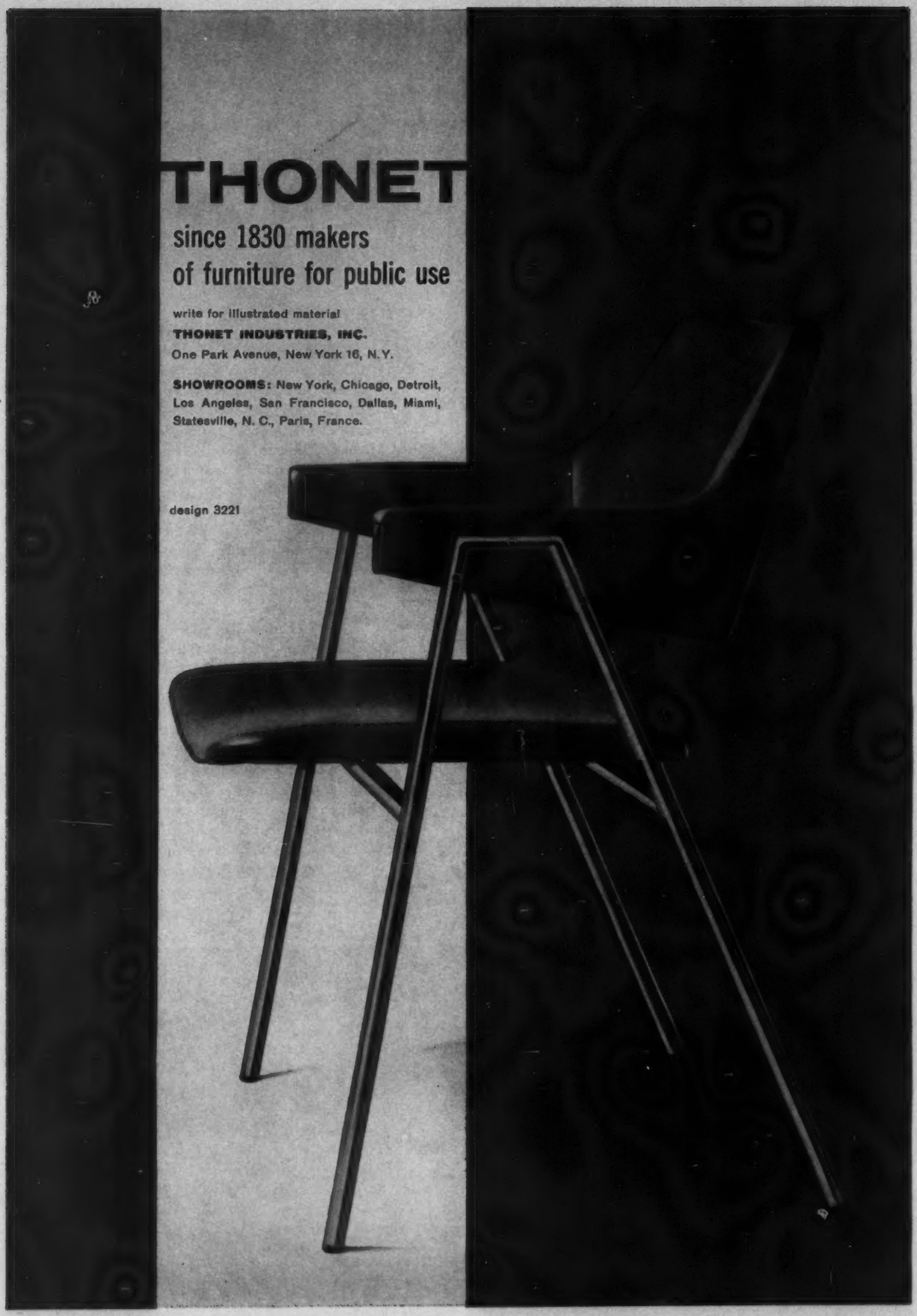
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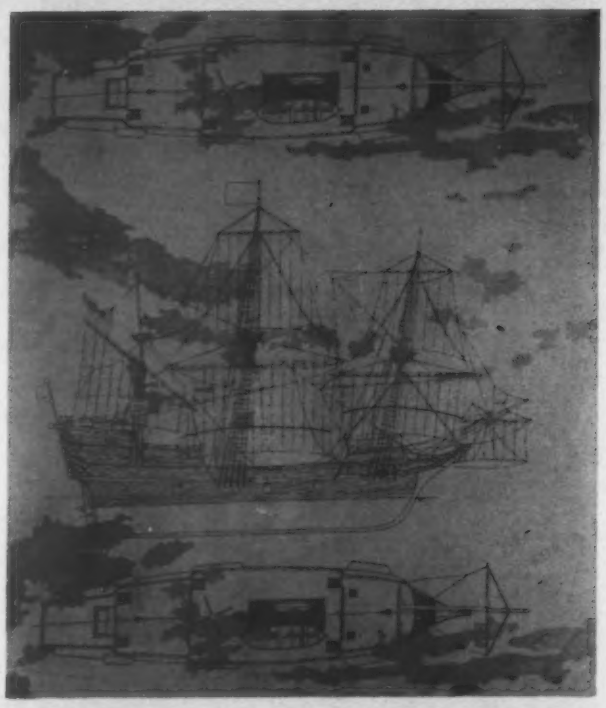
Market Spotlight

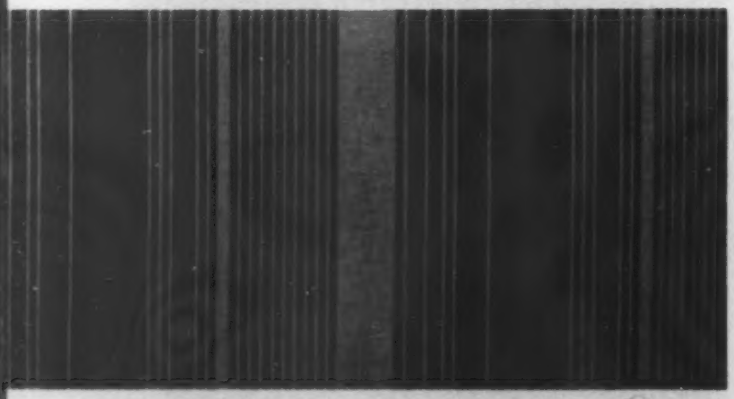
continued from page 56

Fabric News for Spring

A wide and varied collection of slipcover, drapery and upholstery fabrics built around the exciting themes *Côte d'Azure, 1960-Pace Setter* and the new *Adriatic Collection* marks the official opening of Spring at F. Schumacher & Co., 60 West 40th Street, New York. The key throughout is color harmony. First is a new group of exclusive imported cotton stripes and plaids (available in a compact folio for instant referral) with colors ranging from bold to analogous, in combinations of black and white, glowing pink and orange changing to gold and the new look of plum, violet and purple. These can be harmonized with the *1960 Pace Setter* collection which is also integrated in color, texture and pattern and derives its inspiration from architecture. Rhythmical patterns of grille shutters are reflected in the new woven *Grille Damask,* and again in *Stencil,* a print, and *Linear,* a sheer. *Crosses and Circles,* a 100% cotton damask and *Wheels Within Wheels,* a crisp Everglaze, both geometrics, are also derived from architectural motifs and are coordinated with solids and textures. *The Adriatic Collection* by Vera on 50" Belgian linen, tells a beautiful story of far-off people and places. *San Marino Wall,* for example, was inspired by the trellised plums growing against farmhouses in the area; Adriatic sailing vessels pinpoint a map in *Adriatic Holiday;* and *Bee Ware* is inspired by the honey industry.

Continued on page 70





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LEES custom carpet solved a highly complex problem for Harrahs Club in Reno

Problem: to unify three vast casinos full of spacious rooms, stairways and corridors—and still retain a feeling of separate areas

Problem: to satisfy the demand for a unique design in holiday-mood colors that would show no soil under extraordinarily heavy traffic

Problem: to get a 27-foot repeat design when carpet experts consider a 54-inch repeat large

Homer Huntoon, A.I.D., staff decorator for Harrahs, wanted carpeting everybody told him couldn't be made. That is, until he started working with Lees design and product departments. Yes, Mr. Huntoon got his 27-foot repeats in a five-frame all-wool Wilton for a minimum of cross-seaming in traffic lanes.

Each repeat includes plain color, vertical and horizontal stripes in ingenious rearrangements, with black stria to camouflage cigarette burns. A totally new concept for club and hotel design, and one which permits easy small-area replacement without disrupting the pattern.

Even if your problems are simpler than Mr. Huntoon's, you'll agree with him, "Co-operation from Lees was outstanding, their designing most advanced." Now, while you're in the planning stage, write for the name of the Lees commercial specialist nearest you, and for free brochure.

James Lees & Sons Co., Bridgeport, Pa.

those heavenly carpets by *Lees*®

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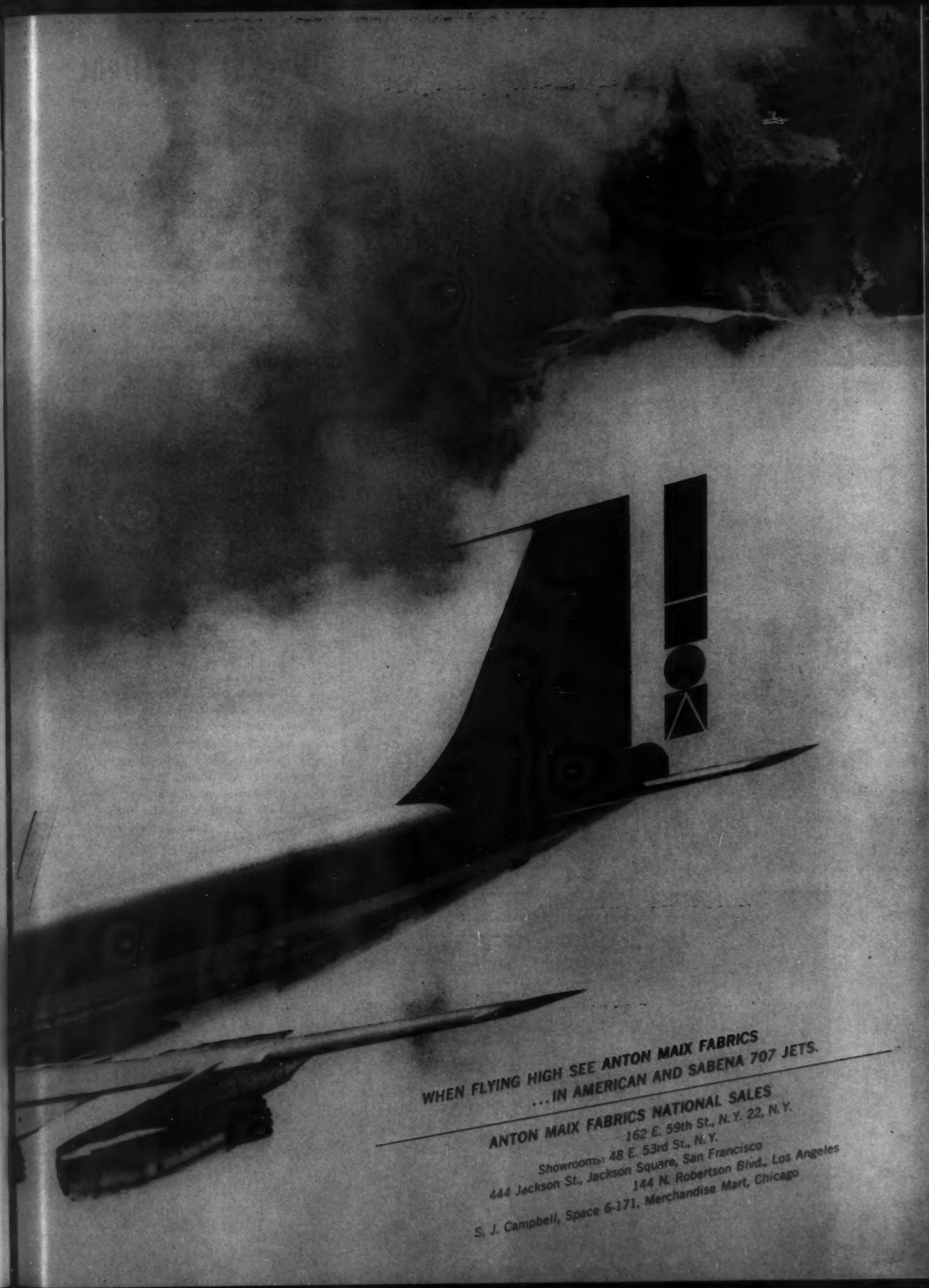
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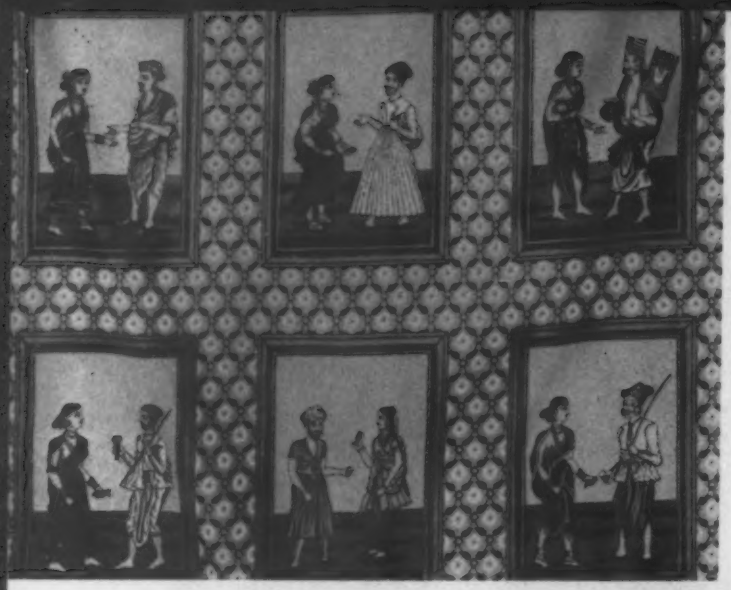

Market Spotlight

continued from page 66

New Fabrics for Spring

New prints, textures and fibers for drapery, upholstery and slipcovers keynote the striking fabric collection—many with matching wallpapers—at J. H. Thorp & Co., 425 East 53rd Street, New York. The collection, the largest ever, seeks to anticipate a wide variety of needs and includes both traditional and contemporary subject matter. One of the most charming of the new prints, for instance, is *Indore*, a 50″ cotton, featuring beautifully costumed Indian figures framed in vivid shades against a small-scale floral background; *Indorette*, a companion print repeats the ground motif in an allover design of red, violet, green, gold, smoke and pumpkin colorways. *Persian Miniature* on linen, or silk and Fortisan, takes its theme from traditional Persian paintings of horsemen and gaily dressed princes on a stylized landscape. In contrast, the bright contemporary pattern *Money Tree* on Fiberglas is an attractive stylized floral for modern rooms. Among the casements, *Estrilita Sheer* is notable for its handwoven look in bright color combinations; *Wool Casement* has alternate stripes of natural and white, and natural and brown in open and loose weaves. A new Madeira collection of hand-embroidered and hand-appliqued curtains is introduced with three patterns; *Chrysanthemum*, *Zanzara* and *Azalea* on Swiss organdy; and *Modern Butterfly* on cotton. And finally there is a new group of Morton Sundour casements, prints, and upholstery fabrics in a wide and exciting color line.

Continued on page 80

complement to decor ★ deep cushion comfort ★ space-saver, stacks eight high many uses ★ many colors

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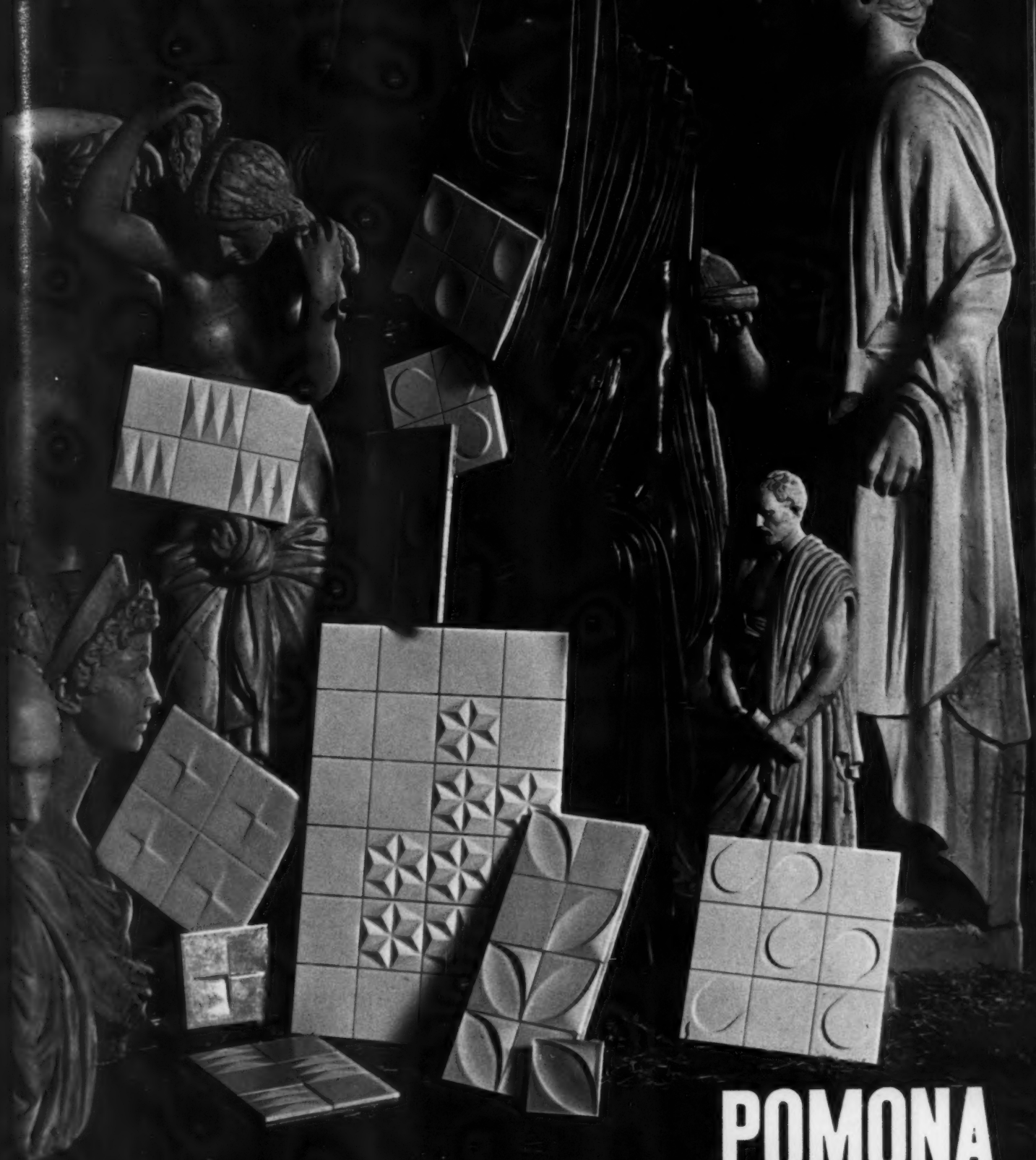
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Weldwood teak is but one of the world's fine woods in Weldwood paneling. Weldwood's new planning kit for Decorators and Designers—"A Weldwood Collection Of Fine Woods"—comes in a handsome birch chest. It contains both large samples and more than 100 give-away swatches of Weldwood's broad range of paneling. Leave swatches with your clients as you do with fabrics and carpeting—replacements are free. Weldwood® Wood Paneling.

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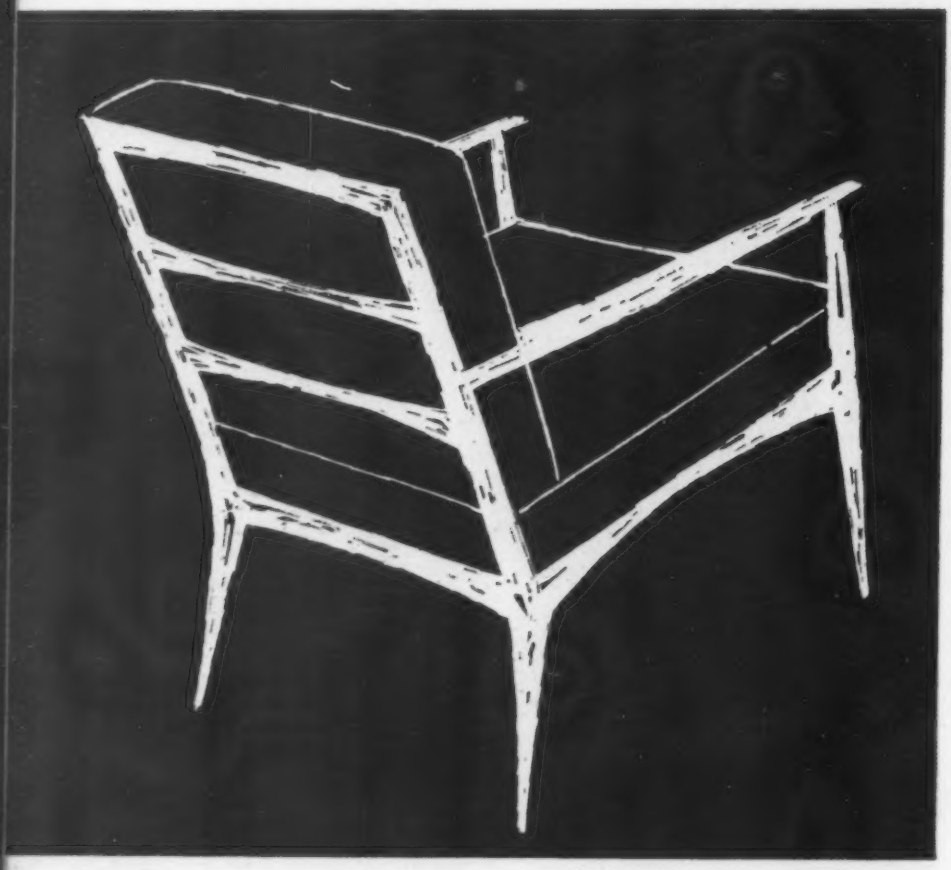

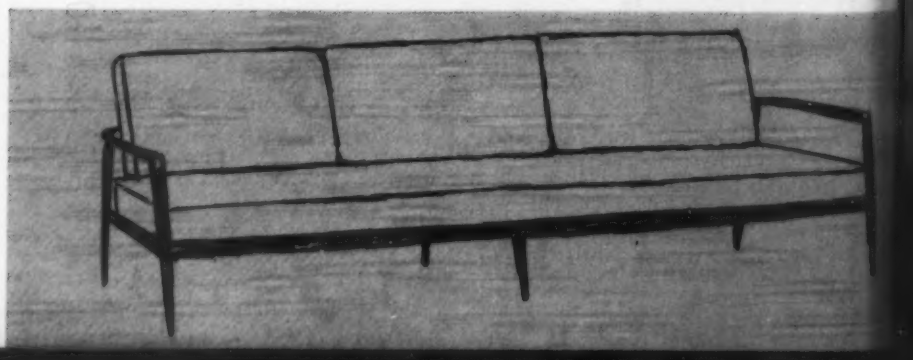

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ABOVE: AIRLOOM PATTERN
LOWER LEFT: CORDAIR PATTERN
LOWER RIGHT: ZEPHYR PATTERN

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Market Spotlight

continued from page 70

Fabric House Moves

One of the first things to notice and admire in the new Jack Lenor Larsen, Inc., showroom, 677 Fifth Avenue, New York, is the effective use of space skillfully handled to display the designer's latest *Brasil Collection.* Both showroom and fabrics are interrelated with the fabric patterns acting as colorful dividers and hung floor-to-ceiling. Where this is not feasible, they are viewed neatly stacked in open display racks within easy reach. The new *Brasil Collection* of 80 color-coordinated cloths for drapery, upholstery and walls includes many exciting innovations in fabric technique. Among them is the 60" *Diagonal Stripe Weave Casement* illustrated, the hand weaving done in undulating diagonal stripes in a free-flowing pattern of varying widths on white linen and sand-color mercerized cotton. Equally striking for its rich tropical colors and traditional flavor is *Brasilian Baroque,* a damask in heavy linen excellent for upholstery, drapery and walls. A fantasy garden of Brasil's interior is created in colorful *Campo Lindo,* with ten screens reproducing a total of 27 shades. *Bahia Blind* is an adaptation of the popular Austrian shade with heavy shell white slub linen yarns combined with synthetic raffia. *Windweave* is a textured vertical stripe casement in goat hair and linen; and *Thatch Rows* is one of the most attractive vinyls in the market with four colors, elastic backing and glove-leather hand. The surface is scrubbable and fire-retardant.

Continued on page 86

Modern takes on tropical airs by turning walnut to simulate exotic bamboo. Credit the elegant conceit to Norman MacGregor who always seems to find a fashionable way of achieving maximum comfort.

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VALLEY

New space-saving ideas with Vivant *cantilever units*

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Vivant wall-hung cantilever units may be combined in a variety of ways—with 1- or 2-drawer sections, and with tops furnished in lengths desired. They may be assembled with vanity or desk areas, or simply as storage units.

For guest-appeal, Vivant radiates new beauty and warmth in the wood-finish Fiberesin or Park-Panel fronts and high-styled, matching Textolite tops. For utility and savings to you, finishes are mar- and burn-resistant, and the enduring steel understructure means low replacement, ease of maintenance and long-run low costs. Room cleaning becomes easier with no legs to work around—units are securely bracketed and bolted to walls.

Teak or walnut wood-grained finishes match Vivant free-standing beds, dressers, night tables and chairs.

If you haven't investigated Vivant cantilever storage units, be sure to do so soon.

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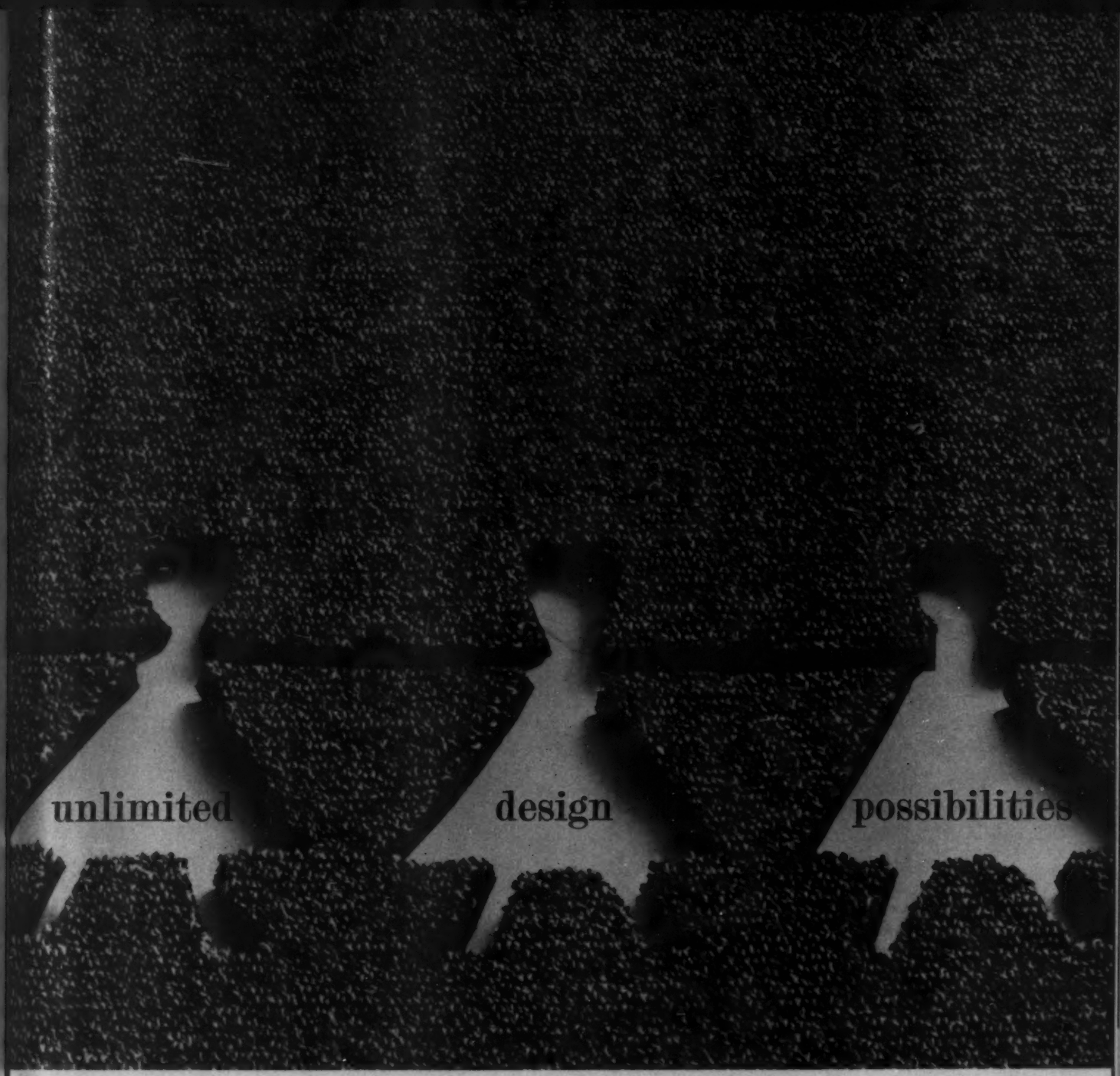
SIMMONS COMPANY
CONTRACT DIVISION



Loma Loom, the carpet that grows out of sponge rubber

Now, custom-made carpet designs are as easy to achieve as the proverbial paper dolls. From trademarks to monograms, Persian paisley to abstract art, color-rich Loma Loom makes decorative desire a practical fact! Shapes can be cut out, clean and sharp — contrast color shapes will fit in, with perfect precision. Loma Loom's special structure makes this possible—wool and nylon carpet with an inseparable sponge rubber base. It's not rubber-backed carpet, not merely carpet attached to rubber, but a ruggedly durable all-in-one unit that has excellent acoustical properties. Installation costs are slashed — Loma Loom needs no separate underlay, can be installed on any surface—no special tools required. Practically eliminates carpet waste. Loma Loom helps you create the most distinctive, original interiors. It comes in a full range of tweeds, solids or any custom color you want—qualities from ultra-luxury to ultra-economy.

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The decorator: Everett Brown, A.I.D.

The finishing touch: SCOTCHGARD® BRAND STAIN REPELLER

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P.S. Over 400,000,000 reader impressions will be made for The Fresh Flair in 10 leading national magazines plus LIFE, starting this fall. Your customers will be asking for "SCOTCHGARD" Repeller protection.

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Springtime is moving time at Casaragi with bright new airy showrooms at 1206 Second Avenue, New York. Displayed here are the firm's elegant French and Italian furniture, reproduced from originals and including both dining room and bedroom pieces. All designs are crafted in the company's Long Island plant overseered by designers Enrico and Martin Strazzabosco where special

attention is given to furniture construction, carved details and finishes. Custom order wall units and special cabinet work for TV & HI-FI, a specialty of the firm, include two half-round Venetian pier-cabinets with hand rubbed eggshell finish with gold accents, and a low cabinet with marble top, bombé body and finish of rubbed antiqued gunmetal. The impressive cabinet illustrated features rococo details enhanced by carved molding and decorative hardware.

Cork-Tex for Walls

Cork-Tex, a new wall covering comprised of cork sheet, ¼" thick, permanently bonded to 18-gauge vinyl, is introduced by the Bond Crown and Cork Division, of Continental Can Company, Inc., 1819 N. Major Avenue, Chicago, Illinois. The new product, designed primarily for tackboard installation in classrooms, children's rooms, dens, kitchens or family rooms, is unusual for its protective finish which *heals itself*. This means that *Cork-Tex* can take thumbtacks, nails, picture hooks, and even a knife stab and show no puncture marks. Available with a linen finish in a choice of eight vinyl colors—gold, grey, tan, brown, green, sage, blue, and coral—the vinyl covering is washable, comes in standard rolls of 4′ x 72′ and in pre-framed boards ranging up to 12′ in length. Send today for a list of the distributors nearest you. Bond Crown and Cork Division is one of the nation's largest and oldest producers of cork and cork products.

Continued on page 102

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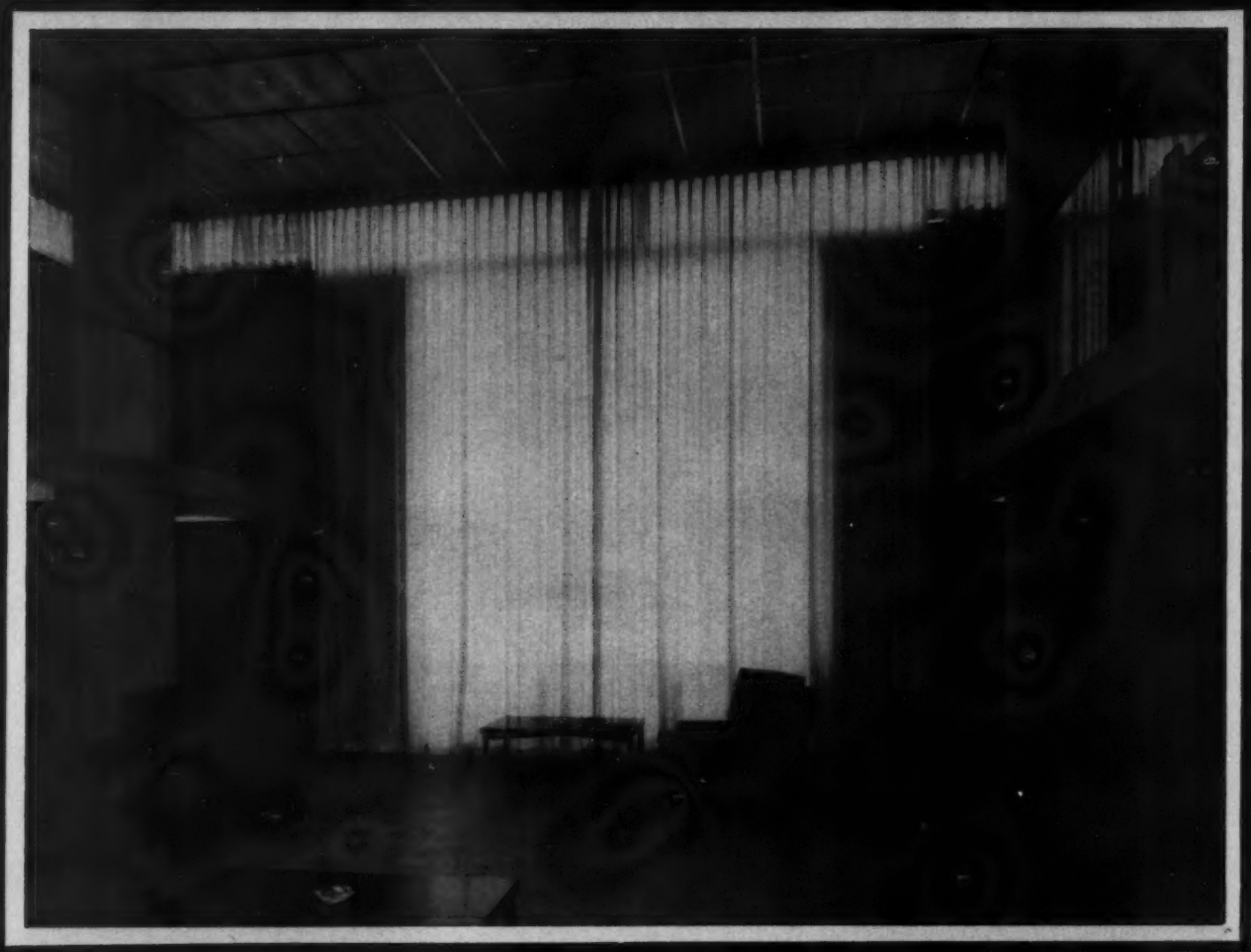

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If you've despaired of ever finding a drapery fabric that meets all your requirements, it's time you checked SARANSPUN. For delicately lovely SARANSPUN fabrics have a mohair or linen hand—yet they're tough enough to outlast your best expectations. SARANSPUN isn't brittle—can't crack. It's inherently and permanently flameproof, unaffected my moisture or humidity—which means no "elevator action," and SARANSPUN may be washed or dry-cleaned with easy-to-read instructions. Act now—there's a SARANSPUN dealer handy.

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THE PIRNIE

This inspired design was created to enhance any setting. Solid brass appointments accent utility drawers that open from either side.

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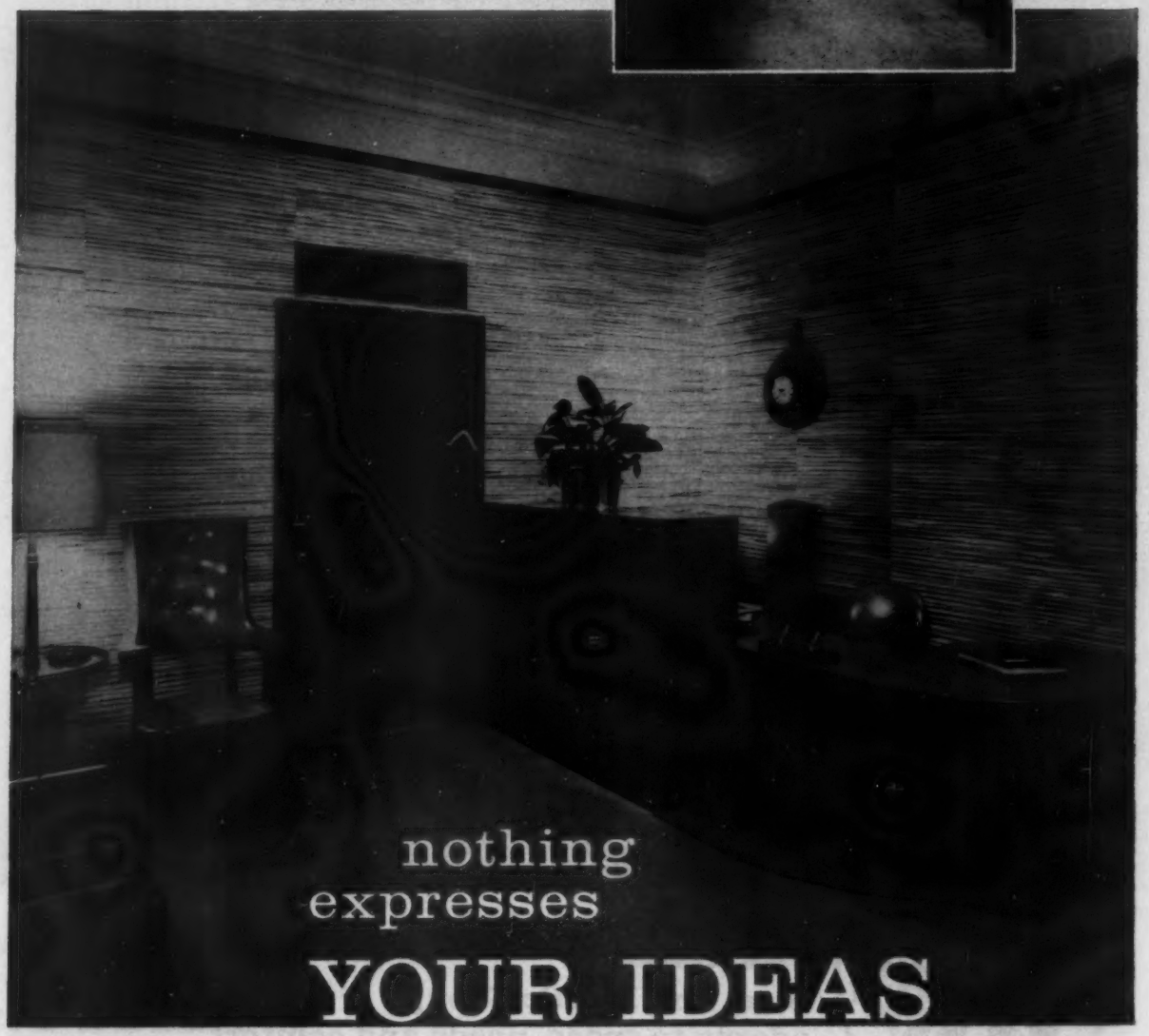

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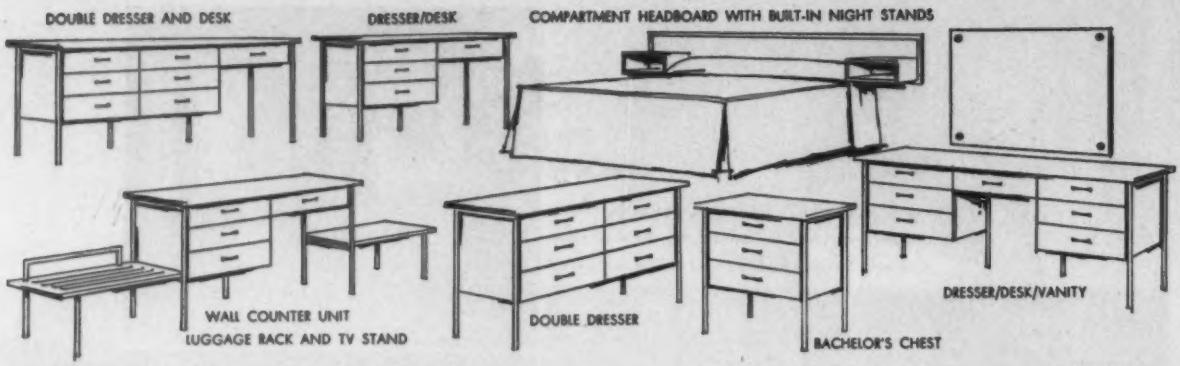

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This year, "Fabrilite"* vinyl upholstery turns its talents to a fabulous range of 210 colors. It gives you the colors in the news . . . the color groups House & Garden is spotlighting . . . the colors you (and your customers) will be looking for. Remember, too, whichever "Fabrilite" color you choose, you're sure of its lasting beauty. Spills and soil sponge away. Be sure to see high-fashion "Fabrilite" before you start decorating. E. I. du Pont de Nemours & Co. (Inc.), Newburgh, New York.

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For the lobby of the Waldorf-Astoria Hotel, New York City, Miss Marion V. Dorn, A.I.D. created this unusual carpet design, based on the grillwork of a Moorish gate now in the Metropolitan Museum of Art, New York. It was faithfully reproduced and custom-woven in Bigelow's renowned Austrian Loom Tufted Wilton quality. Bigelow's Custom Service is available to you for the reproduction of your original designs, or for the development of special patterns incorporating your design ideas.

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new freedom to your planning . . .
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Natural light is ideal light . . . bright, abundant, cost-free. And now natural light can be used more freely, more imaginatively than ever before.

New TROPICEL — made of two tough, hard plastic sheets integrally bonded to one of several strong, decorative core materials — allow you not only to control light intensity, but to give it a unique three dimensional beauty, with color and pattern of your choice.

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- any color effect, from milky white to most delicate shades of the rainbow . . . in solid tones or multi-colored patterns
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These few representative installations give but a glimpse of the possibilities this new material offers . . . possibilities you yourself will be the first to recognize. To learn more about TROPICEL, contact your nearest Naugatuck Chemical Representative or write the address below.

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"Snap-on" FORMICA wall makes news for beauty and low cost!

Illustrated: Formica Royal Walnut #17-BG-44

Here's a new idea in Formica Wall treatment that combines decorative versatility with real savings in labor and material.

Only the thin vertical strips of Beige Formica are fastened securely in place with glue and nails. The balance of the wall is erected in a matter of minutes by simply buckling 17″ wide sheets of unsupported Formica into the 14″ space between anchoring strips.

Substantial savings can be realized through elimination of sub-wall construction and veneering operation, although impact resistance will not be as high as in traditional applications where Formica sheet is fully supported by rigid core material.

For information on the latest types of Formica commercial interiors plus color swatches of new solid colors and wood-grains, write Formica Corporation, Dept. A-2, Cincinnati 32, Ohio.

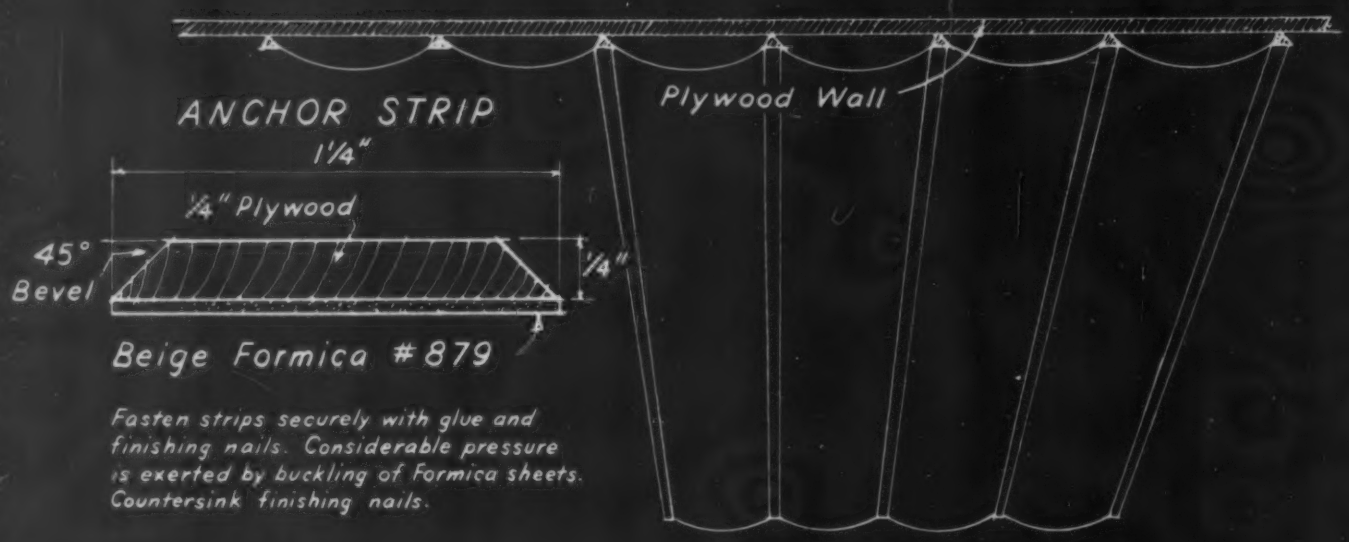
The wash-off trade mark is your assurance of the world's finest quality laminated plastic.

FORMICA

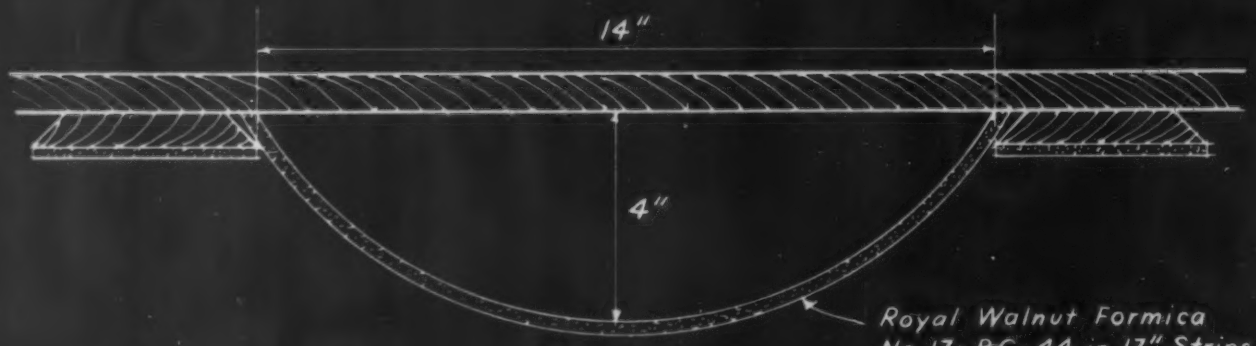
product of CYANAMID

See back of this page for construction details.

CONSTRUCTION DETAILS FOR FORMICA "SNAP-ON WALL"



Fasten strips securely with glue and finishing nails. Considerable pressure is exerted by buckling of Formica sheets. Countersink finishing nails.



NOTE: To eliminate need for sub-wall, apply vertical anchor strips directly to 2"x4" studs. Use larger panels of Formica.

ALTERNATE IDEA

Cut each Formica panel slightly smaller than preceding one.

THE BRASIL COLLECTION Eighty color coordinated cloths include durable and handspun wool upholstery, printed linens and vinyl, and unusual casements

Jack Lenor Larsen Incorporated, 677 Fifth Avenue, New York City 22, New York

The Hilton Inn Viennese Coffee Shop (above) and the three other luxurious Hilton restaurants at San Francisco International Airport, seat 500 guests in furniture designed by Lee Owen of W & J Sloane, built by Schafer Bros.

International Club at the Hilton Inn

Section of Five-Points Bowling Concourse

World famous Scandia Restaurant

AMERICA'S FINEST RESTAURANTS, Hotels and bowling centers, such as the Hilton Inn at San Francisco, Everglade Club, Palm Beach, and Tiffin Inn at Denver, seat their guests on booths and furniture by Schafer Bros...not just because of its luxurious comfort and beauty ...but because Schafer durability-craftsmanship saves money over the years. Schafer Bros. are as fussy about 8-way hand-tied springs and Italian twine as great chefs are about Filet Mignon and wine. Booth frames are guaranteed for the life of the job. Furniture frames are hardwood, doweled and glued. This company leads the field in use of top grain leathers and 38-ounce vinyls. These are reasons for Schafer Bros.' 25 years of success...and why their furniture is one of the best investments you can make.

Schafer Bros. INC.
FINE FURNITURE AND SEATING

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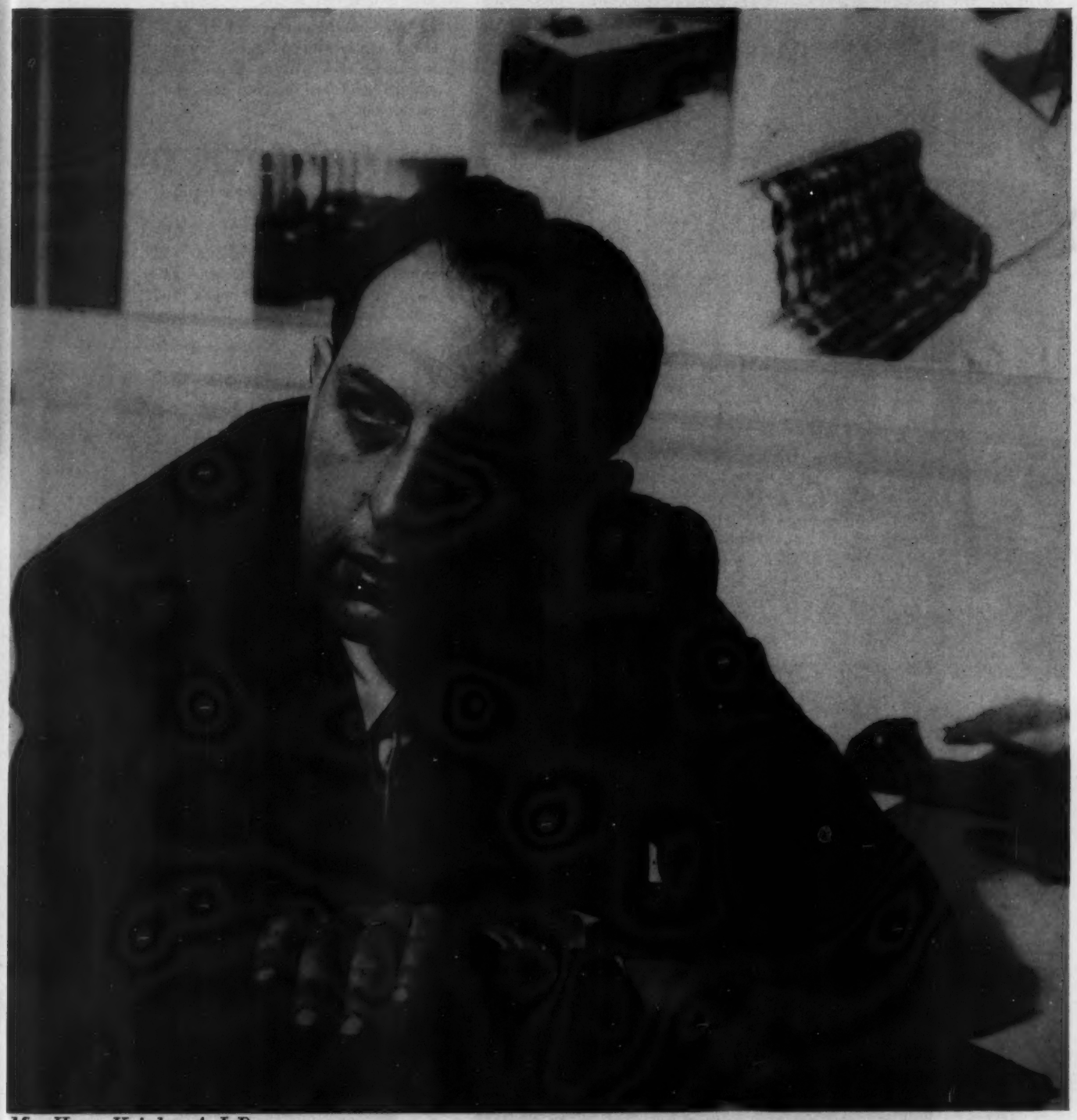
The S. M. Hexter Company proudly presents

THEIR 1959 AWARD FOR THE OUTSTANDING INTERIOR OF THE YEAR

to Mr. Hans Krieks, A. I. D., Boston, Massachusetts, First Honorable Mention to Benjamin Baldwin, Chicago, Ill., Honorable Mentions: Martha Crawford, New York, N. Y., Eve Frankl, Long Island, N. Y., Manuel Jarrin, Warren, Mich., David Blumenthal, Atlanta, Ga.



Mr. Hans Krieks, A.I.D.

1

Market Spotlight

continued from page 86

1—Willow & Reed offers rattan bassinet from their *Pagoda* collection by Henry Olko, cane mattress support, off-white finish; measures 19″ wide x 33″ long.

2—Interiors' Import introduces occasional table with 3-legged wrought-iron base in charcoal finish, with antique gold leaf accents and white marble top.

3—Available at The Furniture Specialties Corp. a modern chaise longue with ratchet back and simulated bamboo base.

4—Brunovan Inc. designs a Louis XVI demi-lune desk with pierced brass gallery, wreath ring drawer pulls, and hand chased brass acanthus leaf sabots.

Continued on page 110

2

3

4

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Pinecrest

the world's finest selection of premium panels, window doors, room dividers and floor screens; you will receive nothing but compliments from your clientele

IF

your first order does not prove beyond any doubt that our quality is the world's finest, return for full credit.

AVAILABLE IN WALNUT • PINE • OAK

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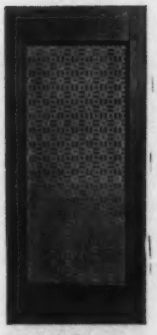
TRADITIONAL
SHUTTER

Style Two
VERTICAL
SHUTTER

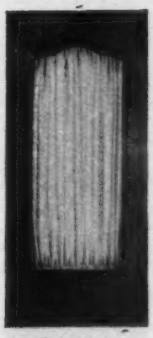
Style Three
METAL
FRET WORK

Style Twelve
RAMMA-FRET

Style Six
TRADITIONAL
SHOJI



Style Seven
METAL & FABRIC
FRETWORK



Style Eight
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Style Nine
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Style Thirteen
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Style Eleven
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265,000 custom size panels

114 standard finishes

Guaranteed 10 day shipping

Pinecrest guarantees its products to be the world's finest.

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"All right!
So the finish
won't darken...
so you can't
live without it...
so we'll buy it!"

A light finish that keeps its color helped make the sale

The salesman spoke of design, demonstrated the superior craftsmanship and went on to explain how it is that the lovely light finish, *a Butyrate finish*, will keep its beauty for years. And so a purchase for a lifetime was made.

Combine the effective sales tool provided by this superior finish with the natural appeal of today's lighter colors.

Ask your suppliers to protect your light-colored lines with a Butyrate top-coat lacquer. It resists staining by rubber articles and most household materials to a high degree. It does not yellow upon prolonged exposure to light and thus ends the fear of age-discoloration which has limited the acceptance of light-colored furniture.

As a matter of fact, many leading furniture manufacturers are already using a Butyrate top-coat lacquer on their lighter finishes. Perhaps yours are. Why not check to see. For more information about Butyrate finishes write EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of EASTMAN KODAK COMPANY, KINGSPORT, TENNESSEE.

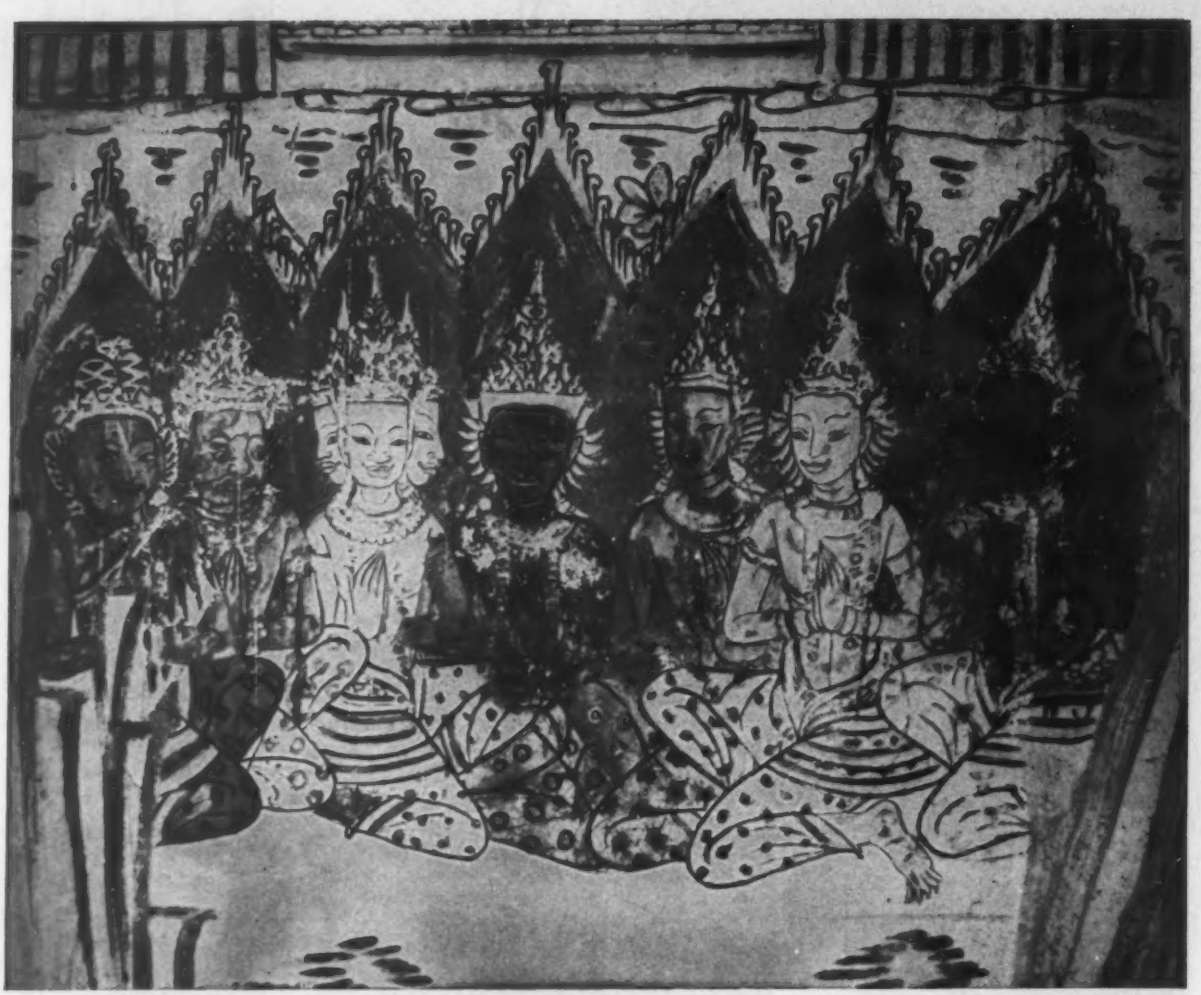
French Provincial dining group by THE KARGES FURNITURE COMPANY, INC. *of Evansville, Indiana, in Venetian white and gold finish with Roccoco Sepia decoration. The finish is protected against age-discoloration by a* GUARDSMAN *Butyrate top-coat lacquer manufactured by the Grand Rapids Varnish Corporation, Grand Rapids, Michigan.*

Your best protection for light-colored furniture is

NON-YELLOWING, STAIN RESISTANT

BUTYRATE

TOP-COAT LACQUER



THAIBOK FABRICS, LTD., famous for their Handwoven Siamese Silks, now proudly adds to their American Collection a NEW LINE OF PRINTED FABRICS. We believe they have a special distinction and beauty that derive from the blend of freshness in design and magnificent color – both inspired and inspiring... geared to meet any need.

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Main office, Union Dime Savings Bank. Custom carpet by Gulistan Design Department. Carson and Lundin, New York, Architects.

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"Naturally, we chose Gulistan again when it was time to cover the floors of our new main office. With Gulistan economy and lasting luxury, we'll *always* bank on Gulistan Carpet!"

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Abels, Wasserberg & Co., Inc.
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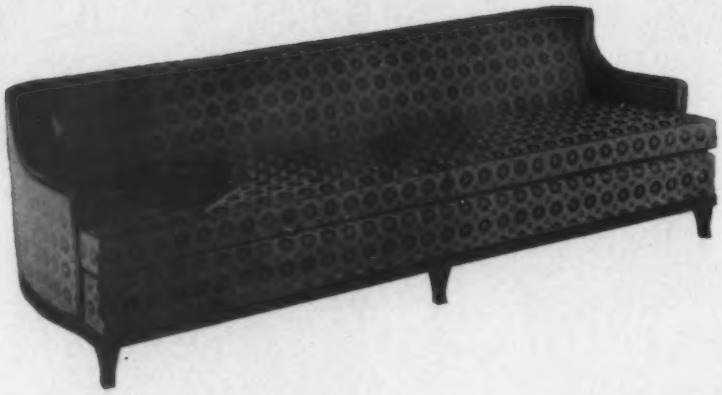
Chicago: Space 1575, Merchandise Mart
Grand Rapids: Grand Rapids Exhibition Bldg
Los Angeles: Home Furnishing Mart
1933 South Broadway, Rooms 216-218

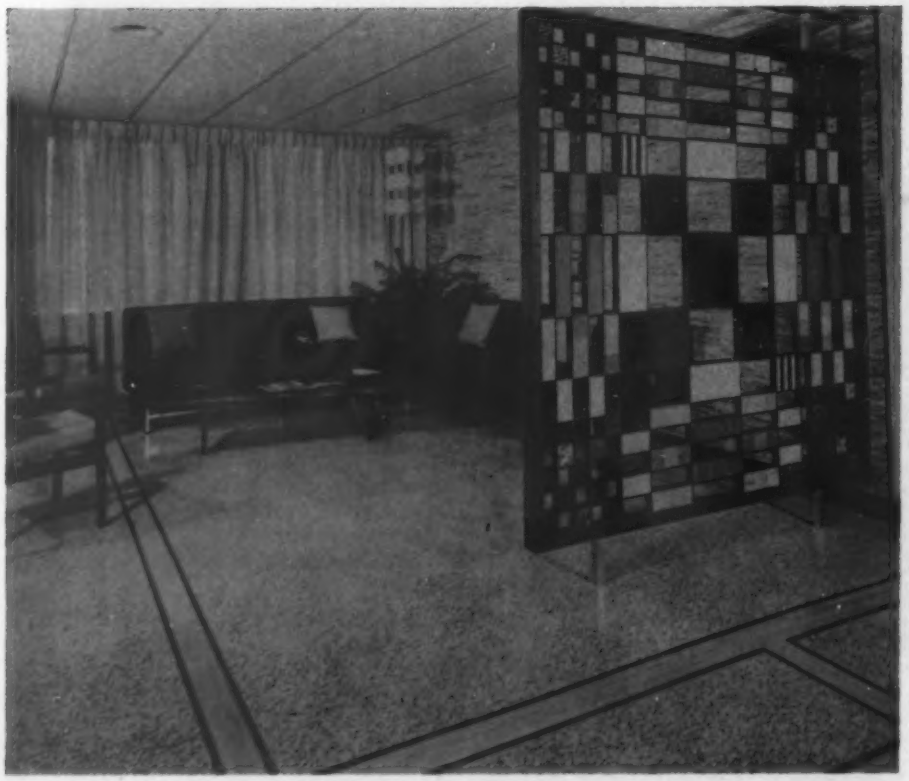
Market Spotlight

continued from page 102



A Silver Anniversary

As successful designers and manufacturers of upholstered furniture for twenty-five years Warren-Lloyd, Paterson, New Jersey, can reflect on some notable contributions to the field of interior design. Mr. Noah Holtzman, the company's founder and president, tells of many firsts. He recalls the firm's engineered *Foam Age* construction of 1946, the first entire collection to use foam rubber (a relatively new material then), as opposed to spring construction, for which the company was credited with gaining wider public acceptance. A pioneer, too, in the development of flexible seating, Warren-Lloyd has evolved their present *Studied Dimensions*, which today comprises a nucleus of upholstered furniture with optimum flexibility and virtually limitless individual combinations. A manual, prepared under the direction of Warren-Lloyd's designer Ruth Clark, NSID, eliminates problems of confusion in ordering and guides selection of the various changes possible. Today the firm occupies in excess of 50,000 sq. ft. of space, with leading showrooms in many of the principal cities across the country. The upholstered furniture shown on this page is from *Studied Dimensions*.



Kentile's Exhibition Center

Room 3114 of the Empire State Building, New York, is the new exhibition center for Kentile, Inc., manufacturers of solid vinyl, asphalt, rubber and cork tile. Serving as both trade center and business office, the new location is a striking showplace for the firm's products. As one enters the showroom area, one is greeted by a striking 6′ x 6′ room divider fashioned from varicolored tile pieces of solid vinyl, rubber and cork. Floors of the showroom and corridors are of solid vinyl metallic chip design in white galaxy color with insets of limed oak woodgrain planks, bordered by bright silver and gold feature strips. The walls are solid vinyl limed oak woodgrain planks, accented by a side wall of solid vinyl metal leaf in gold-gray. Additional display features are six large color transparencies of interior settings showing various Kentile lines. Within easy reach in large cabinets are 3″ x 3″ samples of actual tiles of the entire Kentile line. Kencove is used throughout on the baseboards.

Continued on page 114

A POINT OF DIFFERENCE AT *Desks, Inc.*

Only twenty-four of these modern specially designed chairs were crafted and produced by Desks, Inc. The unique writing extension arm was incorporated in the design to fulfill the **exact specifications and requirements** of Lacy, Atherton & Davis, Architects, Wilkes Barre, Pa., for their contract installation at the First National Bank of that city.

Here we feel is an excellent example of what the function of a supplier **should be** in serving the needs of creative clients . . . and that is to offer service over and above the norm. In this instance we have taken a particular chair, and functionalized it. We have taken a particular problem . . . made it ours . . . and came up with the right answer.

That is why we feel we can offer all decorators, designers and architects . . . something different at Desks, Inc. The extra service and spirit of cooperation so vital in **helping you** to get your job done quicker, easier and more efficiently.

We suggest you stop in at our newly renovated showroom when making plans for your next contract installation.

Desks, Inc.

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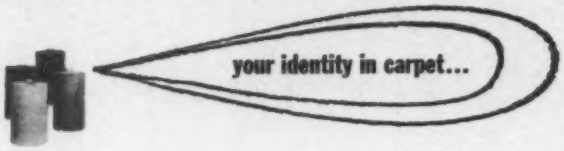
Beautiful Holmes

CONTRACT CARPETS GUARANTEED MOTHPROOF



"I dreamed I was knee-deep in Beautiful Holmes carpet, in my Maidenform bra!" . . . such might be the reaction of clients entering Maidenform's newly remodeled showrooms in New York. To give the surroundings an appropriate air of grace and femininity and still maintain a businesslike atmosphere, architect-designer Carl Braun chose a brand new design (pattern #479) from the Holmes contract library and had it executed in his own color, a soft grey. (#943) A fine, broken blue pencil stripe underscores the background color and offsets perfectly the use of muted marble walls and shoji-screen partitions. The total effect complements the use of vivid oranges and blues in furnishings and accessories. The tightly looped pile of this Beautiful Holmes all wool wilton has dual benefits: a look of luxury, and super-resistance to signs of soil and wear.

Here is another instance in which the Holmes contract department, working closely with the architect, has provided the perfect quality and color, for wear and aesthetic effect, on time as promised, and with maximum efficient service. If you have a contract carpet problem, we'd be happy to put you in touch with your nearest Holmes contractor, who will help you solve it. Just write or 'phone to Archibald Holmes & Son, Erie Avenue & K Street, Philadelphia 24, Pa. *Now in our second century of fine carpet weaving.*

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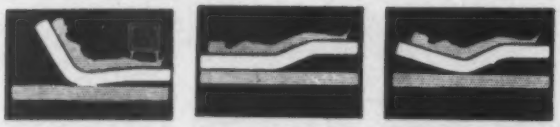
One Hundred and One Ways to Relax

For the client who likes to relax—or sleep—in a variety of positions, Frank A. Hall & Sons, Ltd., 1 Park Avenue, New York, has the answer in a new push-button unit called Select-A-Rest by the Dura Corporation. The unit can be attached to any standard bed merely by substituting it for the boxspring; it takes no extra space and



looks like an ordinary bed. The result, however, is a custom contour bed, operated by a simple push-button attachment which adjusts the mattress to the individual's preference—head slightly raised, feet up, feet down—in fact, a total of 101 different positions. Either inner spring or foam rubber mattresses can be used with Select-A-Rest, and the bed can be made as usual. An illustrated booklet is available on request.

Permanently Bonded Pattern

Structural glass for architectural uses is now available in patterned panels. Glas-Wich, virtually a sandwich of two pieces of safety glass enclosing a choice of colors or materials, can be used as doors, dividers, partitions, windows, shower stalls, or soffits with a permanence of design and the minimum maintenance requirements of glass. Transparent, translucent, or opaque as desired, the Glas-Wich laminate can enclose printed, screened, painted or

inserted materials, or combinations of these all. Although a line of six standard geometrical designs is available without special handling, a custom line of fabrics, paper, gold threads, pearl chips, butterflies, ferns and leaves in seemingly limitless combinations may serve as the basis of or the accent to an over-all scheme. Glas-Wich, in thicknesses from ½" to 2", is manufactured by the Dearborn Glass Company, Bedford Park, Illinois, and is available through local glass dealers. The manufacturer offers an illustrated brochure upon request.

Continued on page 119

THE LIGHTING FIXTURES ILLUSTRATED ON THE FACING PAGE ARE AVAILABLE THROUGH THESE AUTHORIZED LIGHTOLIER DISTRIBUTORS

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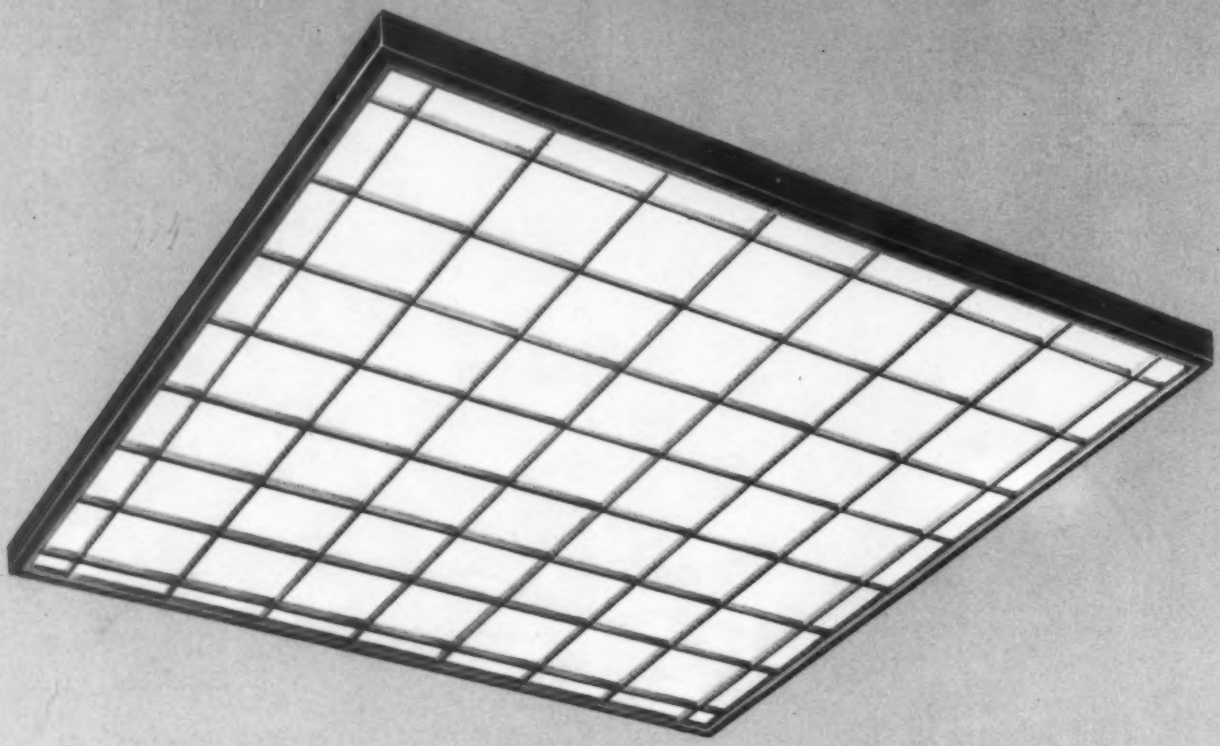

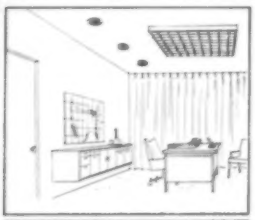

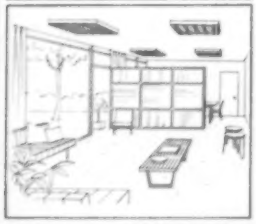

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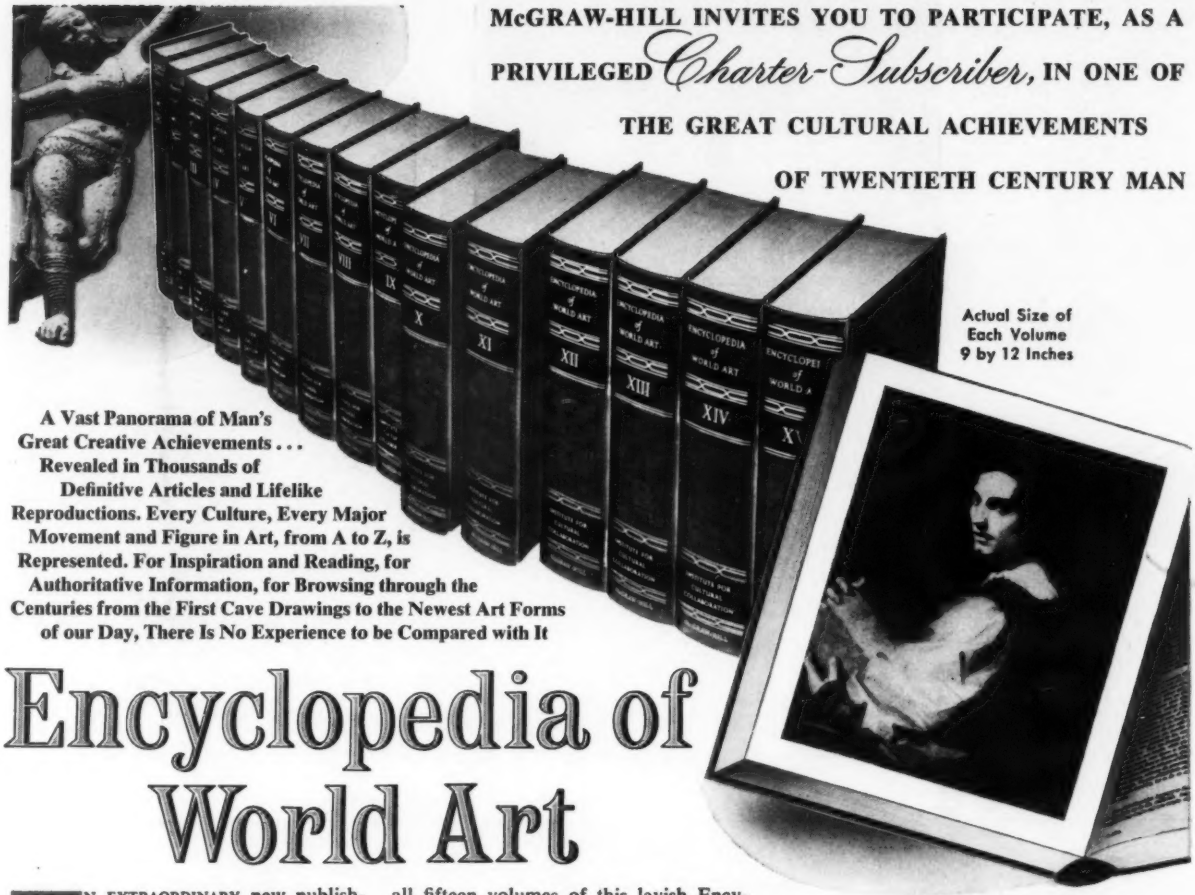

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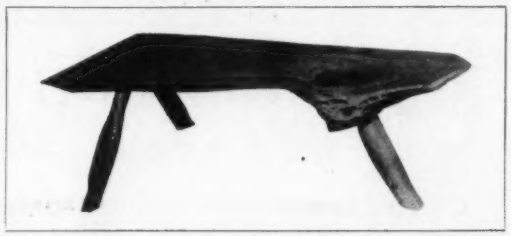
ing pieces or clamped together to form fixed arrangements. Square metal tubing frames in four finishes—Satin Chrome, White, Gold, or Bronzite—support the upholstered seat-and-back which is constructed on a one-piece heavy gauge steel channel for strength. Chair arms are of hand-rubbed walnut. Variations can be achieved both with upholstery and with perforated screen panels as decoration to chairs and tables. A color brochure is available by request on your letterhead.

Hand-Crafted Furniture

Furniture of rustic design and with a true handcrafted look is hard to come by, but you'll find that an excellent source is the shop of Lowell Chamberlain, 92 Williams Drive, Shrub Oak Park, New York (near Peekskill; in New York, 'phone Beekman 3-0424) where there is on display all sorts of occasional pieces, including tables



three to six feet long, made from knots and burls of trees—chiefly oak, but some in walnut—in natural colors, each different in shape and design, and with hewn legs; these items are especially desirable for certain types of rooms calling for a rustic treatment, such as hunting lodges, bars or men's furnishings departments in stores, etc., where coffee, lamp or occasional tables are needed.

Continued on page 124

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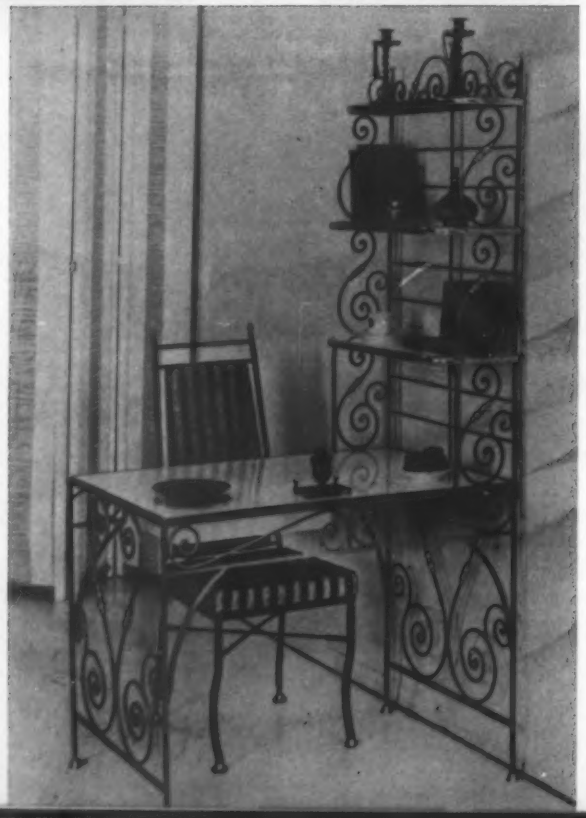

Market Spotlight

continued from page 119

Furniture at Decorative Arts Center

Approximately 6000 square feet of space, skillfully subdivided into open-plan furniture groupings, keynotes the new Mason Art, Inc., showroom at 305 East 63rd Street, New York. Designers and manufacturers of both contemporary and traditional upholstered furniture, the firm has retained the services of Tressard Associates who have achieved a unified look throughout. Walls and curtains are off-white; carpeting is pale beige. Free-standing room dividers of oiled walnut, pecky cypress, and silk damask, act as traffic guides and form delightful backgrounds for the firm's elegant display of furniture. The furniture (a dozen new pieces were introduced at the showroom opening) is designed by Roy B. Lawrence and upholstered in various shades of blues, greens and cerise. All fabrics and trimmings are by Scalamandrè.

New Showroom for Metal Furniture

Green Metal Works' new furniture showroom, 250 East 51st Street, New York, encompasses a wide variety of designs in metal for living room, dining room and bedroom. Finished to the designer's size and color specification, the materials comprise wrought iron and steel in combination with brass, cane, marble, and carrara glass, with motifs of scroll, rosette, swan, pineapple, tassel and flower. The escritoire, illustrated, combines a table and upper shelf structure in wrought iron with brass finial accents. A vanity mirror with attached lights on both sides and marble console attachment leaves the floor free for a low bench or an extra stool. Headboards are particularly romantic: a 60″ model of Spanish influence with scroll fretwork is charmingly feminine; another is composed of lace iron work from which is stretched silk drapery.

Continued on page 224

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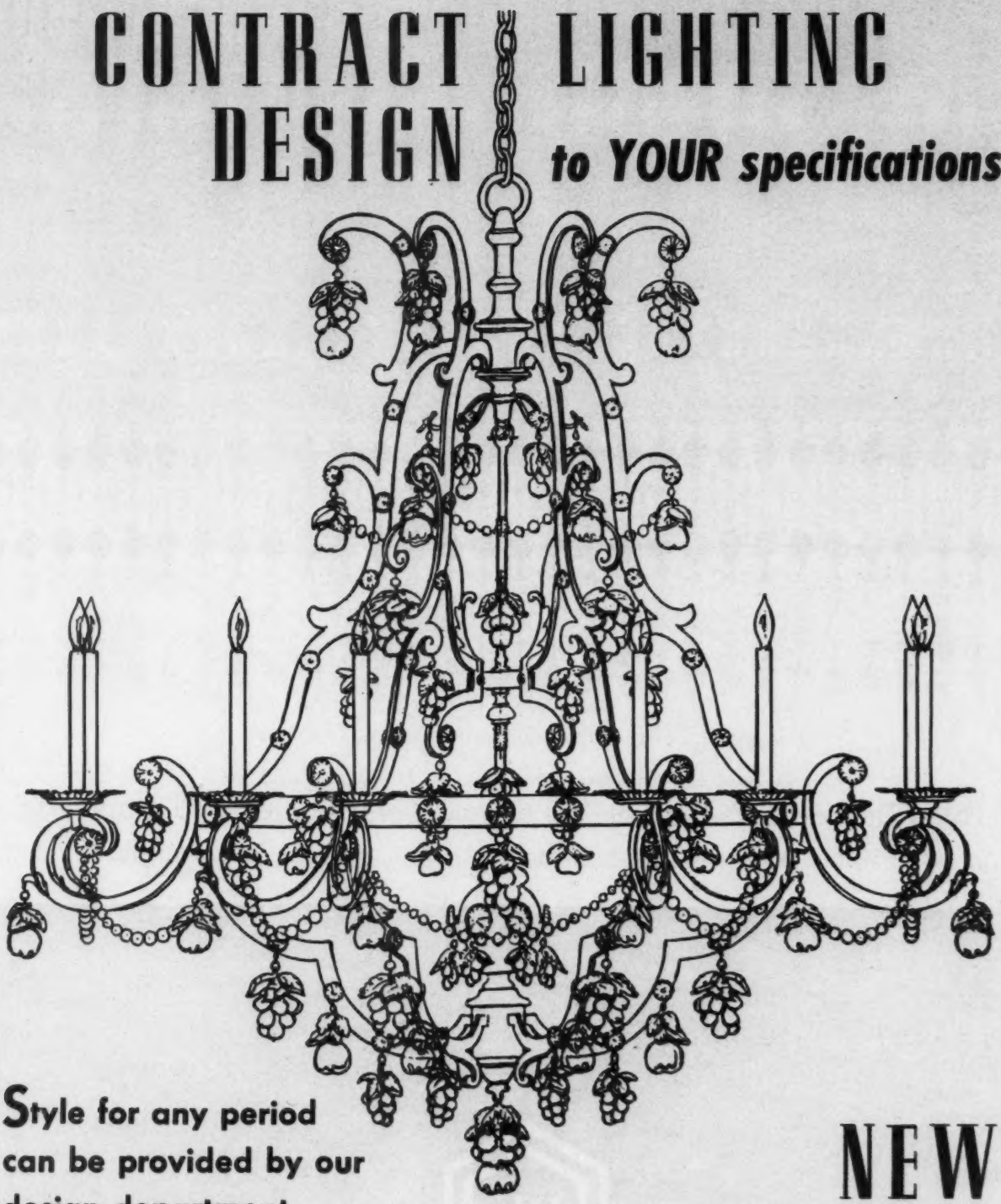

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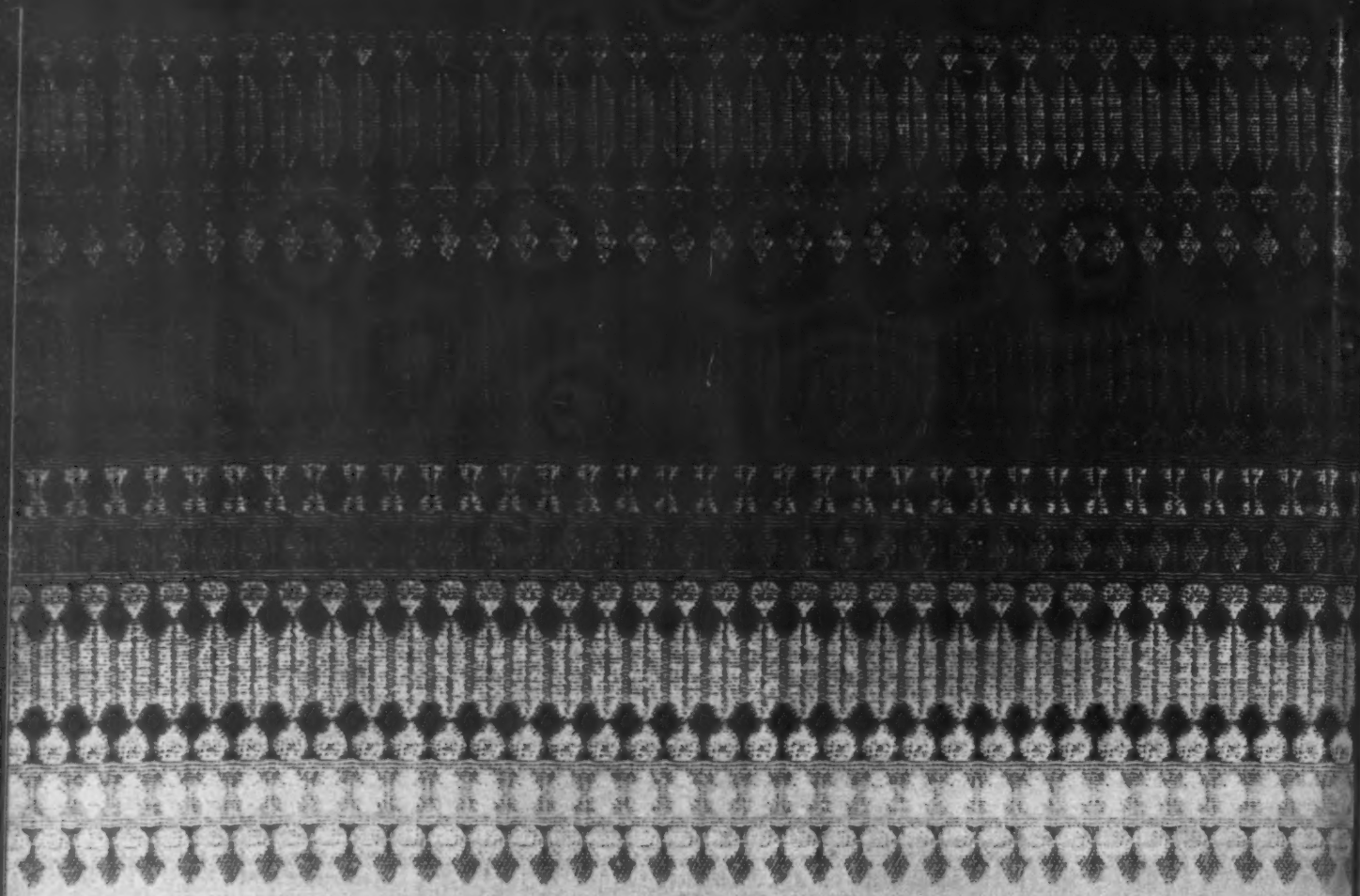

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GROWTH

The demand for the services of the professional in the field of interior design is gaining not as a slow growth, but at a highly accelerated pace; this issue of INTERIOR DESIGN represents the power and influence of the interior designer in the nonresidential field.

Over 50% of the examples of work presented is by professionals whose work has never appeared in the magazine before. And careful scrutiny of the backgrounds of the individual interior designers represented indicates a wide experience in the residential field. Owners and management feel now that the successful nonresidential interior is one that has definite residential overtones—a residential warmth and character.

Although the residential field continues to be the larger, the growth in the nonresidential field has been the more spectacular. And whereas this acceleration has been greater, the groundwork for its growth was laid by the growing acceptance of the professional in the residential field.

Numerically the profession is growing to meet the challenge of its acceptance in both the residential and nonresidential fields.

And the expansion in the size of INTERIOR DESIGN magazine is eloquent testimony to this growth of the interior designing and decorating profession and to its great supporting counterpart, the quality homefurnishings industry.

Hanny Anderson

HOTELS · MOTELS

James Frew

Wells Squier

Interior Designer: **Frew & Squier**
Installation: **Lauderdale Ruttger**
Location: **Fort Lauderdale, Florida**

One of the outstanding features of the dramatic new Lauderdale Ruttger hotel is its skillful coordination of all design elements—of furnishings and backgrounds, interior and exterior, architecture and locale. A key design motif, based on contemporary Japanese culture, is one of the chief factors leading to this overall feeling of integration, and this is reflected not only in backgrounds of all public areas, in accent notes and accessories, but also in the handsome exterior landscaping. In the lobby, for example, cutouts of Japanese alphabet characters are mounted on a long panel and backlighted for a striking mural design above a seating unit; the dining room features colorful Japanese scenic murals, the ceiling is covered with heavily textured grasscloth, and through the window one catches a view of the pavilion bar with its Japanese-inspired roof; and in the cocktail lounge, with its gracefully sweeping ramp from the lobby, a reproduction Kabuki stage entrance is used as the background for the entertainers' platform. Landscaping by Wells Landscaping Co. reiterates the Japanese theme in its selection and arrangement of trees and shrubbery, and green planting is also a dominant feature in all the public rooms. In addition to the selection of all furnishings, the interior designers created all interior architectural details, working closely with the building's architect Charles F. McKirahan.

View of lobby with island of planting in Architectural Pottery planters illuminated by large stained glass chandelier; walls are covered in blue vinyl grasscloth from Dwoskin with mural of Japanese characters backed by gold leaf and lighted from behind; custom sofa in beige was made by Turner's Upholstering; Heywood-Wakefield chairs, beige and red; Stiffel lamp.

Hedrich-Blessing

Dramatic ramp along window wall leads from lobby to cocktail lounge; royal blue and aquamarine carpeting is by Alexander Smith, stained glass fixtures were designed by Frew & Squier in conjunction with lighting consultant Carl Loeber; contour seating units, made by Turner's Upholstering, are upholstered in red Naugahyde, chairs and cocktail table are by Knoll, the seat cushions alternating royal blue and aquamarine upholstery; note Kabuki stage entrance in photograph at left which serves as background for entertainers' platform.

Japanese theme in dining room is centered around scenic murals designed on gold leaf background by Frew & Squier and executed by John De Grott; paneling is oil-finished cypress and the ceiling is covered in Dwoskin grasscloth with metallic gold backing; royal blue and aquamarine carpet by Alexander Smith is continued from lobby, chairs are from Heywood-Wakefield, and custom banquettes are upholstered in red Naugahyde; view through window shows way Japanese theme is echoed outdoors in landscaping and design of pavilion bar.

Interior Designer: **Frew & Squier**
Installation: **Lauderdale Ruttger**
Location: **Fort Lauderdale, Florida**

In lobby card room, striped grasscloth wall covering, shoji screens and Howard Miller ceiling fixtures continue Japanese theme; furniture by Heywood-Wakefield is finished in teak.

Walls in all guest rooms are painted beige, Alexander Smith carpet is aquamarine and white, or gold and white; Bates bedspreads are Bristol blue; room at right is typical of those overlooking pool areas; headboard, dresser unit and coffee table are revised designs of Heywood-Wakefield; armchairs are covered in beige Boltaflex.

This room is typical of those overlooking the Atlantic Ocean, each with a private balcony; draperies of Cohama fabric are olive green, aquamarine and gold, other furnishings are same as room above.

Zavell

Interior Designer: **Dorothy Draper, A.I.D.**
Installation: **St. Anthony Hotel**
Location: **San Antonio, Texas**

Foyer, leading to dining room, is given architectural distinction by gilt marbleized Roth mirror piers flanking Samuels Glass fountain (water flows over corrugated glass) with classic figure of Hebe from Erkins Studios set among plants; scarlet of L. Jones & Co. carpet and P. Nathan corner sofas, in Boris Kroll fabric with Consolidated trimming, is contrasted with white painted walls and Patterson black classic design on Gilford stretched white vinyl panels in anodized gilt frames; pair Nesle antique crystal sconces and Corinthian capital tables with marble tops, from Four Seasons, complete the picture; Kliegl Bros. lighting throughout.

← *Dining room, left, has fresh color scheme with Schumacher yellow and white damask used on walls and for window treatment by Antman Shops; specially designed black lacquer chairs by P. Nathan have seats of apple green leather matching L. Jones carpet in shades of green in all-over pattern; silver chandelier from William Cook, table linen from William Liddell; china by Syracuse, and table decorations of white daisies with lemons and limes, by Helen Cole.*

Soignée effect of terrace off dining room, viewed at right through Molla wrought iron grille, results from scenic mural, painted in 18th-century manner by Carl Malouf and Jay Gresham and set above Cinquini white wood balustrade, and Wood Mosaic floor in Fontainebleau parquet; curtains and canopy are white Vicrtex trimmed with Consolidated yellow braid and tassels; Molla aluminum chairs are painted white, fitted with Gilford aquamarine plastic fabric; wrought iron espalier appliques from William Cook. →

Stone & Steccati

Interior Designer: **Lee Owen**
W & J Sloane, San Francisco
Installation: **The Hilton Inn**
Location: **San Francisco International Airport**

The interiors shown here and on the facing page are in the circular central building of The Hilton Inn which includes a Vienna Coffee House, French Corner and French restaurant, three private dining rooms, the International Club, Mark Twain cocktail lounge and main lobby. View above is of French Corner with bright color scheme of red, turquoise and white; focal point is hooded fireplace, the lower portion covered with red and white tile; the red is repeated in Mohawk carpet; banquettes by Schafer Bros. and dining chairs from Phoenix Furniture Corp. are covered in turquoise vinyl, metal chairs by Continental Metals in red; Paul Dodds tables.

In Vienna Coffee House, circular booths and chairs by American Chair Co., are upholstered in red Naugahyde, brass lighting fixtures with red globes are by Ruby Lamp Co., natural linen drapery fabric from Henry Calvin; walls are covered in Sherle Wagner paper, cabinet work and beams in walnut were executed by Studio Cabinet.

Two views of International Club show how room is divided into areas by custom grill screens without losing feeling of spaciousness; Mohawk carpet is in red and pumpkin, Schafer Bros. chairs and booths combine turquoise or gold Naugahyde with Caro & Upright turquoise and blue striped fabric; tables by Paul Dodds have walnut Formica tops; brass and gold lighting fixtures from Casella Lighting.

Arrangement of balconies and terraces on 60-degree equilateral triangular grid allows beach vista and unobstructed view of Gulf for each guest, yet affords complete privacy.

Interior Designer: **W & J Sloane Contract Division, New York**
Architect: **Edward J. Seibert**
Installation: **Triton Hotel**
Location: **Sarasota, Florida**

Steinmetz

In cocktail lounge, gold, orange and white form the festive color scheme, the canopy of Greeff fabric over bar in gold and white stripes with orange tassels matching draperies and upholstery of Heywood-Wakefield stools; Howell tables have light walnut plastic tops, accompanying bronze and white chairs are in gold plastic.

Colors in dining room are cool water tones, including aquamarine walls, blue tablecloths, and draperies of Schumacher fabric in aquamarine, blue and green; Howell black pedestal tables and black framed chairs with white wire backs and pearlescent plastic seats; aviary scenic wallpaper panel from Louis Bowen.

Cocktail lounge has same color scheme as adjoining dining room, with Heywood-Wakefield teak-finish tub chairs in turquoise plastic upholstery and the Davis Upholstery sofas in turquoise, blue and green; draperies of Schumacher striped fabric are blue and black; lighting fixtures by Habitant, lamps specially designed. Typical bed-sitting rooms are in alternating aquamarine and coral color schemes, with Simmons bed-sofas and Beauty Craft commodes and desks; curtains are a special Sloane print, installed by Drapery Associates; floors throughout are terrazzo.

CLUBS

Interior Designer: **Bert England, A.I.D.**
Rex Davis, A.I.D.
Cannell & Chaffin
Installation: **Denver Petroleum Club**
Location: **Denver, Colorado**

George R. Szanik

Honey-colored ash walls and a brick floor form the background in the bar area ornamented by two decorative features—carved insignia plaques of the member oil companies on two facing walls, and one wall of roundels in rich autumn colors behind the bar; roundel panels are separated by strips of brass, which is repeated in the bar rail, the sabots of the furniture, and the chandeliers.

Yellow-green and black Lees carpet of the Men's Grill is repeated in yellow-green shades on Dorner Products chandeliers thoughout; Brower Furniture is upholstered in black Naugahyde, and complementary colors appear in Jofa drapery fabric; brass pieces stand against three-dimensional mural depicting an oil field in brass rods and tubes by Ben Meyer of Los Angeles.

Main Lounge is characteristic of the whole area, which is divided by screens into intimate groups; overall autumnal colors obtain in Lees carpet, Stroheim & Romann linen sofa, and Cannell & Chaffin custom designed upholstered pieces in Jofa quilted linen; Kent end tables are pumice finish with brass highlights.

Dining room has walnut Flexwood walls by U.S. Plywood, gold and green Lees carpet; chairs in antique white Naugahyde are custom made by Hibriten; booths in tufted gold Naugahyde have brass studs and black bases; Kent cabinet has a pumice finish with black granite top; and black is the accent color for screens and accessories.

E. A. Grensted

Spacious quality of dining room is enhanced by Lois Gundlfinger woven wood blinds in coral, mustard, lime, black, gold and silver, contrasted with walnut sheathing of walls; floor is Armstrong gray vinyl; black chairs are upholstered in mustard Doe-Vin. Also associated with the interior designing were Louis Dix Druehl and Edwin Reeves, A.I.D.

Bar area is interesting with rough stone walls contrasted with smooth textures of Rugcrofters custom gold and aquamarine carpet, ceiling and fabrics of upholstered furniture, including Cal Mode sofas in mustard Doe-Vin fabric, and aquamarine and green linen plaid on chairs by Ficks Reed, who also supplied bar stools in lime fabric; tables by American Chair Co.

Interior Designer: **Clair Young, A.I.D.**
Architect: **Kline, Zerke and Agee**
Installation: **Corral de Tierra Country Club**
Location: **Salinas, Cal.**

Blakeslee-Lane

Interior Designer: **Marlene David**
Installation: **Gas Lamp Club**
Location: **Baltimore, Md.**

Focal point of Lillian Russell cocktail lounge, with walls of Thibaut Alice blue "Tekko" damask, is mauve portrait of famous beauty hung on wall above pleasing Victorian Furniture grouping consisting of settee, in Cherbourg ice-blue damask from David & Dash, flanked by bérgères in Duralee mauve antique satin matching portrait, and marble-top oval cocktail table; Hibriten tub chairs upholstered in Vicrtex blue moiré, matching walls, and Gulistan dark blue carpet complete the attractive setting.

Mirrored area is background for bar with panels of tufted Vicrtex blue moiré matching padded seats and back panels of custom-made stools; blue Gulistan carpet covers floor, except for Tozzini ice-blue tiles surrounding bar.

Gold and white entrance foyer sets tone for distinctive "Gay Nineties" lounge, beyond, the Hilgartner Statuary Veined Italian marble floor incised with name of room and inlaid with gold synthetic resin; walls are decorated with Thibaut red-and-white stripe wall-covering contrasted with gold leaf ceiling and white woodwork, gold-glazed.

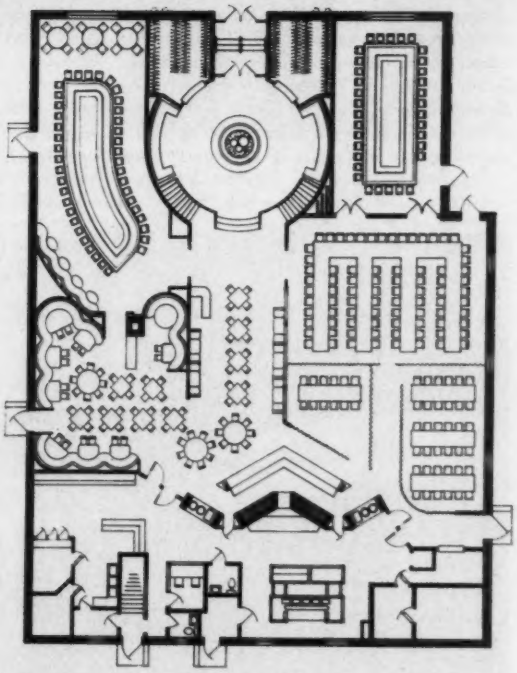
RESTAURANTS

Interior Designer: **Hans N. Wormann**
Installation: **Campus Restaurant**
Location: **Hempstead, L. I., N. Y.**

Feature of restaurant is quality of warmth established by wood in the designing, evident in redwood sheathing of walls, exposed ceiling beams, and furniture from Empire Chair Co., consisting of tables with tops alternating in white, turquoise, yellow and red Formica, and chairs with off-white Naugahyde seats; floor blends brown, red and beige terrazzo, and counter face is Formica in alternating white and turquoise stripes, counter back of Tozzini multicolored mosaic tile; indirect lighting is contributed by redwood troughs along walls, and by Litecraft fixtures; 20-foot Modernfold door divides restaurant so portion can be used for private parties.

Ben Schnall

Right, plan of first floor showing arrangement of furniture; Fireside Banquet Room shown above, with elevated charcoal pit and Modernfold adjustable partitions, is on lower level; Archibald Holmes monochromatic red carpet from Joha, Inc., is contrasted with pale blue walls, black Vicrtex dado and American Chair Co. chairs upholstered in sand color Naugahyde, complementing Klein & Dickert gold draperies with red lining; crystal lighting fixtures from Lightolier. Raised foyer with maroon walls, shown below, affords excellent view of multiple facilities of restaurant; crystal lighting fixtures by Lightolier.



Interior Designer: **Earl Ferguson, Jr.**
Installation: **Welch's Embers Restaurant**
Location: **Madison, Wis.**

Metal

The owners' requirements in this complete remodeling project were to create a modern "but comfortable", warm, relaxed atmosphere with a distinctly Czechoslovak flavor. Elements contributing to this rustic national flavor are: rough finish plaster and exposed brick painted white, natural wood grain, and Czechoslovak ceramic accessories. The overall color scheme is beige, white, and brown with yellow and blue. Johns-Manville Terraflex vinyl asbestos tile flooring is beige with black grid pattern; reversed board-and-batten wormy chestnut woodwork is by Custombuilt Furniture; curved lighted screen under stairway is of yellow and amber plastic panels of Naugatuck "Tropicel" from Gery Hecht.

Interior Designer: **Norbert L. Troller, A.I.A.**
Installation: **Restaurant Vasata**
Location: **New York**

View of rear shows rough brick, board-and-batten repeated on wall, ornamental wood beams carry "rhythm" from wall to wall; Rollhaus Brothers booths and settees upholstered in light blue and yellow with beige seats from Gilford Leather Co.; bright blue lanterns from Paris Lighting Fixtures on brackets and chandeliers by Custombuilt Furniture.

George R. Swanik

Interior Designer: **Beulah Spiers, A.I.D.**
Installation: **Robert Hill's Chef's Inn**
Location: **Pasadena, Cal.**

A decorative feature of this restaurant is the umbrella motif set in a white ceiling, the ribs painted alternately bittersweet, sauterne, black, off-white and brown, setting the color scheme; Monteverdi-Young chairs are in Duran brown vinyl, contrasted with Celano Seating banquettes in bittersweet Duran; V'Soske carpet is warm brown and sauterne tweed mixture, and curtains are Webb Textiles wood shades repeating colors of umbrella motif; beige walls are Scalamandrè grasscloth, post lights are by Kaleidoscope, window shutters by Plantation; a Venetian alcove was created by specially designed cut-out framework, Longinotti gondola lanterns and Richard Lawson mirrors, as shown at top of page; in bar, Monteverdi-Young swivel chairs at tables are in soft brown Duran vinyl, other furniture custom-made.

OFFICES

Interior Designer: **Yale R. Burge, A.I.D., N.S.I.D.**
Kahn & Jacobs, Architects
Installation: **United Brotherhood of Carpenters and Joiners**
Location: **New York, N. Y.**

Reception area is dramatized by U.S. Plywood teak sheathing on section of wall, background for Knoll contemporary furniture including lounge chair in Gilford scarlet leather, and bench in black tufted leather, the Lehigh sofa in Rancocas eggplant fabric; rug from Edward Fields is in alternating scarlet stripes.

Office of president of Union has walls sheathed in U.S. Plywood walnut, one wall with parquet flooring for dramatic interest, and Edward Fields olive green rug, background for furniture consisting of Lehigh desk and accompanying chair in olive green leather, and pair Régence fauteuils with Gilford coral tufted leather cushions and antiqued white frames, from Yale Burge; pair Continental Craftsmen divans is in Thaibok soft gold textured wool fabric.

Conference area in office of president is given additional color interest with Continental Craftsmen green and white Roman blinds, the fabric by Jack Larsen, complementing Edward Fields red, green and beige rug; Yale Burge Régence chairs at John Vesey table have cane backs and seats upholstered in Jack Larsen scarlet wool textured fabric; antique wall regulator clock is in red lacquer.

Walls of board room sheathed in U.S. Plywood walnut are contrasted with colorful mural by John Bessemer; John Vesey table seating twenty persons has accompanying Yale Burge Louis XV chairs upholstered in Gilford black leather, the derrière of chair backs in Brunschwig & Fils sepia, beige and white plaid; off-white carpet from Edward Fields.

Office of Mr. Peter Bratti, president, has U.S. Plywood Plankwell walls, Simon Manges custom beige and red carpet and Greeff oatmeal and white curtains, background for Herman Miller desk table, Taylor desk chair in Lackawanna black leather; Boling chairs in black Naugahyde at Scerbo round-top table and Mary Ryan lamps; Imperial Leather Co. pull-up chairs in American's leather; Gift Craft desk set; off office, but not shown, are completely appointed bath and dressing room with walls of Mosaic Tile Co. tile. Executive office, below, has far wall paved in off-white and cinnamon wall tile from Pavia Ceramics, contrasted with Greeff soft green curtains at window and Lees tan carpet from Simon Manges; Alma desk unit is accompanied by Imperial Leather Co. desk chair and Imperial Leather Co. pull-up chairs; desk lamp from Mary Ryan. All furniture installed by Itkin Bros.

Interior Designer: **Ruth Simpson**
Roger Abberger, N.S.I.D.
Installation: **A. Tozzini Tile Works, Inc.**
Location: **New York, N. Y.**

Offices

James Vincent

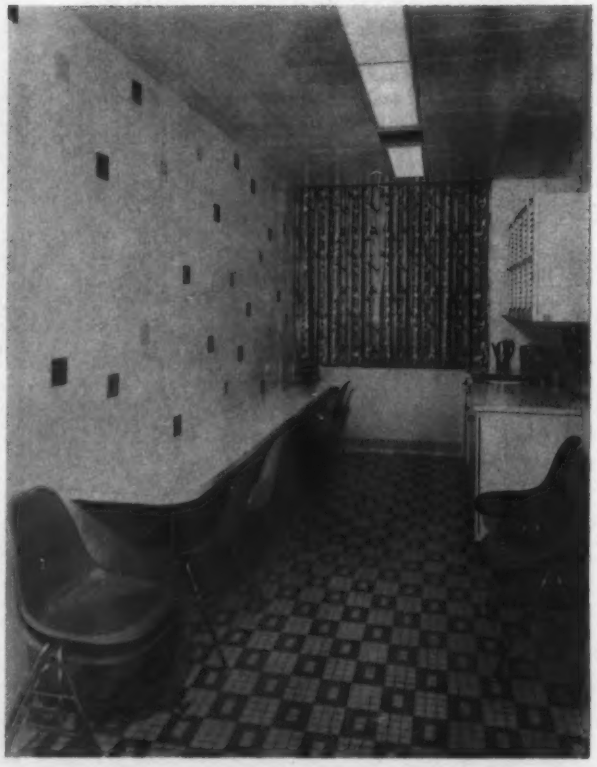
Board room has far wall paved with bronze effect glass tile by Pavia Ceramics, blended with curtains of Greeff fabric, bearing floral pattern in same tone, and Lees carpet from Simon Manges; Alma Desk table has accompanying Imperial Leather Co. chairs; artificial potted plant by Hanfling.

Built-in bar of U.S. Plywood Plankwell walls with folding doors is lined with Pavia Ceramics brown ceramic tile, the counter top paved with Quality Tile Importers contrasting white, brown, beige and gold ⅜" tile; Vincent Lippe accessories; Mary Ryan clock.

Interior Designer: **Ruth Simpson**
Roger Abberger, N.S.I.D.
Installation: **A. Tozzini Tile Works, Inc.**
Location: **New York, N. Y.**

Office of Mrs. Porri, office manager, is symphony of blue and white, with Designcraft white and turquoise desk and accompanying Art Steel white chairs in matching Naugahyde, Lees turquoise carpet from Simon Manges, and Greeff turquoise sheer curtains at window fitted with cornice of Gladding-McBean "Hermosa" tile inset with jewel tiles; accessories from Leather Craftsmen and Vincent Lippe, lamp from Mary Ryan, artificial planting by Hanfling; Executone inter-com and Underwood typewriter. Small photo shows tile mural of Quality Tile Importers ⅜" tile in needlepoint effect with no grouting used, installed on wall opposite desk.

Employees' dining kitchen shows tiles used in new ways: with Robertson all-white tile walls bearing random colored tile insets reiterating charcoal, sage and lemon colors in Jofa chintz for curtains and Herman Miller chairs, and in Mosaic Tile and gray pattern of floor; cabinets are custom-designed, lighting throughout office by Loring Associates; General Electric accessories.



Executive office is developed in monochromatic tones of Delft blue with white accents in moldings of closet panels and Cavallo seating furniture frames; blue and white damask curtains of Howard & Schaffer fabric are complemented by Karastan blue carpet, Anton-Maix blue linen on chairs and Kroll fabric on settee.

Interior Designer: **Rex Frey**
Lord & Taylor
Installation: **Associated Dry Goods Corp.**
Location: **New York, N. Y.**

Office of chairman of the board has interesting decorative treatment in 18th-century manner underscored with modern styling, evident in charcoal painted walls and Fields toast colored carpet, background for Guild sofa in steel gray and chairs in claret antique satin and in Gilford white leather; draperies of Fortuny fabric bear gray, black and white pattern.

Dramatic use is made of 16th-century Japanese screens in conference room seating sixteen persons; dado is Gracie beige-green strawcloth and walls are painted beige; Nesle Empire chandelier hangs over Bordiga custom table, inspired by design of 18th-century writing table; console tables are added for extension; Chippendale mahogany chairs, reproductions by Baker, are in Jofa hand-blocked figured linen; beige carpet is custom-made by Edward Fields.

Henry S. Fullerton

Interior Designer: **Ellen Lehman McCluskey, A.I.D.**
Installation: **Clairol Executive Offices**
Location: **New York, N. Y.**

Executive reception area has crisp green and white color scheme contrasted with Robbins cork and white vinyl floor; walls are covered with Felters moss green Woolsuede from Katzenbach & Warren, outlined by white painted dado and molding; sofas by Hickory Chair are covered in green Naugahyde, Paul Hanson lamp, Ashley Kent antique mirror.

President's office has a traditional "country look", the white painted walls effectively contrasted with Midhattan Woodworking paneling in dark walnut with distressed finish; draperies and sofa fabric are an English print from A. H. Lee in blue and off-white, carpet from K. N. Paster is blue and white tweed, the wing chair is covered in Rowen blue and green stripe, the tub chair in Knoll blue tweed; all upholstered furniture is by Hickory Chair, desk and tables by Kittinger; the desk set from Richard Draper, lamps are antiques.

Light fruitwood paneling, installed by Midhattan Woodworking, creates an attractive background for office of chairman of the board and blends with muted tones of the linen draperies by Contract Fabrics, beige tweed carpet from K. N. Paster, and Jofa beige and white linen damask on the sofa; red and wine tones appear as accent colors on the wing chair covered in Scalamandrè fabric and the side chair in Jofa crewel embroidery; all upholstered furniture is by Hickory Chair, desk and tables by Kittinger.

Conference room features interesting background treatment of rough-hewn stained planks with walnut divider strips installed by Midhattan Woodworking who also made the walnut table and wall console; carpet installed by K. N. Paster is turquoise and rust, Hickory chairs are upholstered in American's blue leather; metal and glass mural is by Mariette Bevington.

Vice President's office is contemporary in feeling with white walls of random width paneling installed by Midhattan Woodworking, K. N. Paster green tweed rug, Howard & Schaffer blue, green and white draperies; teak desk, end tables and armchair, covered in Isabel Scott green and blue check, are by Richard Draper, the curved back chair is from George Tanier and the sofa, in a green texture, is by Hickory; Cellucci coffee table; Brach-Allen lamps.

Entrance foyer to offices, above, combines white, gold, black and natural walnut colors, uses contemporary furnishings including Laverne chairs in black calf, Orsenigo desk with brass base and white marble top, Macey-Fowler armchair in gold leather; De Luca marble table, Finland House lighting fixture, Raymor plaques.

Interior Designer: **Henry End, A.I.D., I.D.I.**
Installation: **Executive Offices of Schine Hotels**
Location: **New York, N. Y.**

Since Henry End has done much of the interior design work for the Schine Hotels, which includes not only seven major hotels but also a radio station and more than fifty theatres, it was only logical that he should be commissioned to design the organization's new executive offices on the twelfth floor of the Seagram Building. In the selection of color schemes and furnishings, he worked closely with Chairman of the Board J. Meyer Schine and President David Schine to express their individual preferences, combined traditional and contemporary styles, resulting in a fresh and original approach to office design. Ninette Mulvany, A.I.D., was Mr. End's associate designer on the installation; Bloom & Zeveloff were responsible for the space plan and design coordination.

Louis Reens

In president's office, Leonard striped carpet in citron, tangerine, black and natural provides color and pattern interest in contrast to oiled walnut woodwork and neutral tones of curtains and upholstery fabrics; Orsenigo desk is used with Macey-Fowler black leather chair; lounge chairs by Sutton House are covered in David & Dash nylon fabric; Stembridge cigarette table. Conference room adjoining president's office is separated by sliding walnut doors, features built-in bar, Orsenigo table with black leather inserts, Baker teak chairs upholstered in black leather.

Interior Designer: **Henry End, A.I.D., I.D.I.**
Installation: **Executive Offices of Schine Hotels**
Location: **New York, N. Y.**

Executive lavatory was especially designed of natural walnut, white marble counter tops and gold-plated fixtures; flooring is 1" mosaic tile in white.

Tones of mustard and gold provide a warm and pleasing background for office of chairman of the board, the furniture a blending of traditional and contemporary styles; desk was designed by Henry End and executed by Orsenigo in pumice walnut with tooled inserts of black leather which is repeated as upholstery on the Macey-Fowler swivel chair and S. J. Campbell lounge chairs; bookcase-console by Kent of Grand Rapids has a white marble top, holds lamp from Abels, Wasserberg; end tables, with Marbro lamps, and sofa are from John Stuart; carpet by Alexander Smith, drapery fabric from Erbun, gold silk wall covering from Murals, Inc.

Interior Designer: **Norman Steinhilber, N.S.I.D.**
Itkin Bros., Inc.
Installation: **Rheingold Brewery sales office**
Location: **New York, N. Y.**

Space problem of accommodating 120 salesmen, working on two shifts, in total area of only 32′ x 52′ is skilfully solved by arranging workers in groups of six to ten and using Designcraft's modular furniture with 24″ x 72″ teak Parkwood tops and four-drawer pedestals spaced every 24″ (each top serves two workers); group manager is located at head of each island producing a compact and efficient unit; for display purposes, one wall of cork is fitted with adjustable shelves, and color scheme is cheerful light yellow and blue.

A pleasing blend of textures keynotes the background of this executive office with Van Luit beige and putty grasscloth walls, Gracey Richey Clark tortoise shell bamboo and natural reed draperies accented by gold metallic and soft blue yarns, and soft blue and white fabric by Ted Meyer on the custom sofa; custom desk made by Seemar of Calif. is in teak and cane with insert of Kappa-Shell which is repeated on Bill Meyer hanging lantern; Spencer swivel chair and pair of Widdicomb chairs are covered in "feathersoft" leather by Pacific Hide & Leather; brass and copper accessories, Teresa McLaughlin.

Interior Designer: **Marion Paul, A.I.D.**
Installation: **Executive office**
Location: **Beverly Hills, Calif.**

Virginia McIntire

Kaufmann & Fabry

George T. Gray, A.I.D.

Interior Designer: **Interior Design, Inc.**
Installation: **A. O. Smith Corp.**
Location: **Chicago, Ill.**

The attractive interiors shown on this page are the Chicago headquarters of a Milwaukee firm. Located in the Inland Steel Building, the offices were designed under the direction of Mary E. Walling and George T. Gray, A.I.D. Key colors throughout are crisp blues and greens. Executive office, above, has background of teak walls and extensive window area with vertical blinds flanked by draperies of Eaglesham fabric; carpet is by V'Soske, armchairs by Jens Risom, covered in Lackawanna leather, other pieces custom designed; antique screen from the Fan Co. Sales office, left, is enclosed by Hauserman partitions in custom finish, curtains were made by Elenhank using company trademark as a design; Steelcase desk and chairs, Lackawanna leather, Archibald Holmes carpet. In secretary's office, below, desk, table and file cabinet were custom made; other furnishings include Jack Valentine curtain fabric, V'Soske carpet, Ruth Sloan lamp.

Executive office shown above was converted from two adjoining areas, the traditional backgrounds designed to give the appearance of a residential library including pargework ceiling by Decorators Supply and butternut paneling by West Woodworking; wall covering is Warner blue-gray grasscloth, V'Soske carpet, custom chandelier by Van Esso, and desk executed by Northern Picture Frame Co.; Kittinger end table and Chippendale chairs, Garland upholstered furniture; picture above fireplace is electrically controlled to reveal television.

Nowell Ward

Interior Designer: **Herbert G. Moore, I.D.I.**
Installation: **Chicago Tribune Offices**
Location: **Chicago, Illinois**

A spacious, airy effect keynotes this executive office with light filtering through woven blinds, flanked by panels of Jack Valentine drapery fabric; custom desk, executed by Garland, combines rosewood and walnut; V'Soske carpet, Warner grasscloth wall covering.

Interior Designer: **Albert O. Halse, A.I.D.**
Albert O. Halse Interiors
Installation: **Champlain Company, Inc.**
Location: **Roseland, New Jersey**

The owners of Champlain Company, manufacturers of printing machinery, wanted to reflect their progressive outlook toward the design of machinery in their new plant and offices situated in a small farm community. The great main entrance lobby, 45′ by 25′, is enclosed on three sides by glass walls which permit a refreshing panorama of the seasons of nature in their pleasantly wooded site. The lobby itself serves a dual purpose: general reception of office employees, executives and visitors and also special receptions for the introduction of new type machines to clients. Off-white Venetian terrazzo makes the moving of heavy machinery practicable. The 20′ ceilings of the lobby are supported by "H" columns which are used for decorative as well as functional effect. Walnut plywood relating to the trees outside is the facia of the fourth wall and the depressions of the "H" columns; other surfaces of the columns are covered with Old Blue vinyl plastic. Contrasting with this monumental reception-display area are comfortable home-like seating groups in black, white, crimson, blue and beige, with ornamental plantings further relating indoors to outdoors. Floor-to-ceiling curtains are for light control.

Conference Room has a color scheme of white and gold, sparked with blue and green; one wall of Schumacher's "Roman Coins" paper and three in a soft shade of yellow-green blend with Greeff Fiberglas curtains and Schumacher's blue and green draperies; Directional furniture includes walnut conference table, chairs in medium blue Textileather, and white Naugahyde sofa; Design-Technics lamp.

President's office has three walls in soft gray-green, the inside wall natural grasscloth from Schumacher, who also supplied fabric for olive and natural linen curtains; Directional furniture includes side, arm and swivel chairs covered in black and beige Naugahyde; black desk accessories are by Gift Craft; Design-Technics lamp has a pumpkin shantung shade. ↓

↑ *Executive offices surround the secretarial pool with walls of antique white Vicrtex "Grasscloth", doors are golden yellow; carpet throughout the executive area is a neutral gray-brown from Schumacher and Directional desks with Gift Craft orange-red desk accessories have Mills-Denmark posture chairs in orange-red texture; file drawers are tan, door trim cocoa brown; prints from Old Print Center.*

Adolph Studly

In the reception-display area are three basic groups of Directional furniture—one with black sofa and white chairs, another with crimson sofa and flanking beige chairs, opposite this a beige sofa with crimson chairs; all are in Naugahyde; wing chairs are covered in a crimson texture, side chairs flanking chest are in blue texture; Design-Technics and Lightolier lamps, neutral in tone, are overscale in relation to furniture in attempt to complement ceiling height; Anton Maix natural Swiss linen draw curtains were made by Woerner & Traeger; planting was supplied by Harth The Florist, in Architectural Pottery planters through Robert Barber; columns are covered in Old Blue Kalistron.

In reception room, fruitwood is bordered with black lacquer for desk with polished brass accents, establishing Regency theme for décor inspired by Terrace Room of Pavilion at Brighton; chair is upholstered in Kravet ecru, green and black fabric with hand-sewn stripes, repeats border color scheme of Bigelow green carpet from Simon Manges; all furniture from Meyer-Gunther-Martini.

Interior Designer: **Forrest Knowles**
Installation: **Radio Station WPAT**
Location: **New York, N. Y.**

Black and white color scheme of entrance foyer includes Meyer-Gunther-Martini seating furniture upholstered in black patent leather; cigarette table from Fan Company has malachite top; and gold lyre on white painted wall conceals loudspeaker for continuous WPAT recorded music.

Helfer-Mayo

President's office is impressive with Mandarin red carpet, zebra wood and Macassar ebony curved desk and fretwork panels silhouetted against illuminated walls; curved sofa, in Kroll beige fabric bearing design custom-screened by Vladimir Akintiersky, extends across end of room, opposite desk, contrasts with ebony chairs in Boris Kroll peacock blue fabric shot with Lurex gold threads; cocktail tables by Transorient, all other furniture by Meyer-Gunther-Martini; brass accents are found in cigarette tables, with malachite tops, and lamps contrived from Fan Company Chinese antique brass candlesticks; Kwan Yin ivory figures, flanking sofas, stand on malachite columns.

Furniture of conference area includes zebra wood drop-leaf table, bordered with Macassar ebony and fitted with gate-leg mechanism enabling it to seat 12 when open, and accompanying fret design chairs upholstered in Boris Kroll peacock blue fabric matching other chairs in president's office.

Background of this office is appropriately feminine, in keeping with its occupant Iris G. Segal, Vice President of the world's largest concessionaire of beauty salons in department stores: white shutters by Shutters Unlimited, black and white polished cotton café curtains, "Villa d'Este" mural from Louis W. Bowen, antiqued mirror panels by Marks Bros., and flooring of Robbins white vinyl with black ceramic rose tile inserts, accented by Cabin Crafts gold oval rug; desk was finished in antique white by Feldman Bros., who also supplied marble top table; chairs by Devon Shops are upholstered in Vicrtex "Imperial Silk"; artificial plants by Alfredo Flowers.

Maurey Garber

Interior Designer: **Florence Vogel**
Installation: **Seligman & Latz, Inc.**
Executive Office
Location: **New York, N. Y.**

Interior Designer: **David Wider Associates**
Installation: **Republic Carloading and Distributing Corp.**
Location: **New York, N. Y.**

This contemporary executive office is enhanced by the warm tones of wood and textures of Louis W. Bowen beige grasscloth and Edward Fields carpet; all furniture was made for the installation by David Wider Associates including desk of Imboya wood with bands of holly and double pedestal of quartered mahogany, ebony and cane chairs with cushions in Stroheim & Romann sage green fabric, and sofa upholstered in beige handwoven texture by Robert Crowder who also supplied café au lait curtains with bands of deeper tone; painting by William H. Earle was framed by D. Matt, accessories include silver candlestick lamp and owner's collection of Inca pottery displayed on built-in wall unit.

Ernest M. Silva

Luminous ceiling by Lightolier with Corning Glass "Alba-lite" creates dramatic contrast to wall covered in Felters black Woolsuede as background for stairway with custom railing executed by Midhattan; side walls are covered in Allied white burlap, plants from The Greenhouse. Same ceiling materials are used in reception room shown below, the entrance doors of Franklin smoky-brown glass; aluminum partition installed by Midhattan has panels of Tropicraft walnut wood reeds, carpet is Mohawk chenille installed by McHale; Risom lounge chairs and sofa are covered in Isabel Scott fabric; George Tanier end table.

Ben Schnall

Interior Designer: **Designs for Business, Inc.**
Installation: **Continental Grain Company**
Location: **New York, N. Y.**

The new offices of Continental Grain Company, one of the largest merchandisers of grain in the world, cover two floors in a new 32-story building at Two Broadway. A major problem in the planning, designing and coordinating of the interiors was to provide an elaborate communications system so that no employee of the company is more than 10 feet away from some means of giving or receiving information which, in turn, can be disseminated in a split-second throughout the entire organization. For the firm's far-flung dealings depend on instant communication with its 18 branch offices, rural collection stations, even ships at sea. The intricate network of pneumatic tubes and equipment that criss-cross throughout the offices is not apparent from the photographs pictured here, yet it has been skilfully integrated into the overall planning under the capable hands of Designs for Business vice president and design director G. Luss, assisted by project designer Alex Illych. Supplementing the intricate electronics network are two interconnecting stairways between floors which serve to link departments vertically—both highly functional as well as dramatic assets to the installation as indicated by the view pictured here: the railing was custom designed of oak and stainless steel and is silhouetted against a 23-foot high wall covered in black felt, which is an effective contrast to the luminous ceiling. A design highlight of the installation is the president's suite consisting of his private office, conference room, secretary's office and two waiting areas. The office is planned in several areas: a table serves as a working desk and for conferences with storage facilities in a cabinet behind; a plaster ceiling with soft lighting defines the lounge seating area in contrast to a paldao wood luminous ceiling over the desk-table. Lighting is also a feature of a private dining room where recessed spots in a wood ceiling balance the light from two walls of windows, one covered in sheer curtains, the other in Venetian blinds.

Joseph Mogulescu, Gerald Luss and Maurice Mogulescu, A.I.D.

President's office is designed in areas with custom table-desk of rosewood and stainless steel made by Ezra Blank defined by ceiling of walnut wood planks separated by dark anodized and natural aluminum strips; lounge area with plaster ceiling above includes Roffman sofa in Rancocas red-orange fabric and lounge chairs in natural leather by American Leather; black-brown V'Soske carpet was installed by Padower, Baker side chair by desk is covered in Thaibok orange silk; Isabel Scott white curtains; plants from The Greenhouse.

In private dining room, oak ceiling by Ezra Blank Associates has recessed Lightolier spotlights to balance light from windows, one wall curtained in Arundell Clarke mohair and cotton fabric, the other with Superior Shade Venetian blinds; glass entrance doors of "Huewhite Muralex" in aluminum angles and oak frames were made by Korngold Bros., other walls are covered in Gilford white suede; walnut sectional table is a Luss design, executed by Ezra Blank, Risom armchairs are covered in Kravet red wool, pair of armchairs in Isabel Scott olive green.

Davis Studio

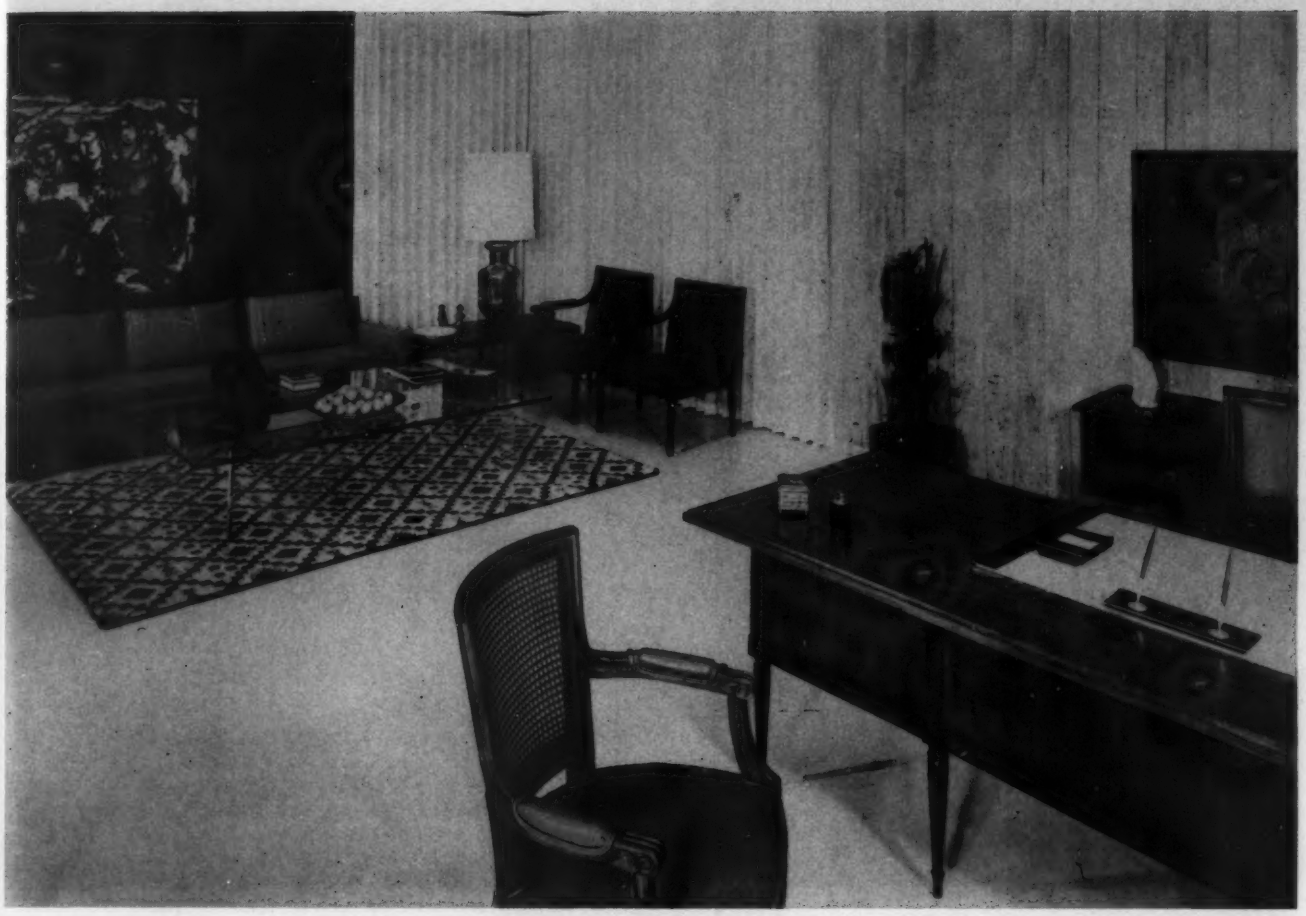
In president's office, a long window wall curtained in Stapler sheer Fiberglas provides good working light over desk, backed by series of storage cabinets; all furniture, except Lehigh pull-up chair and swivel chair, were custom made by Dunbar, carpet is a Bigelow-Sanford tweed pattern from Gotham, walls are covered in Fabrikona washable burlap, and leather upholstery is Adams "Sea Foam"; framed issues of "The Evening Star" newspaper are used as wall decoration.

Private dining room features one wall paneled in walnut by Knipp & Co., with Artcraft lighting brackets over custom mosaic-top console table made by Jorss Iron Works; other walls are covered in Charles R. Gracie gray-green grasscloth, carpet is Templeton chenille in beige-brown-black from Gotham; all furniture is by Dunbar, the dining table custom-made in zebra wood; Lightolier ceiling fixtures, custom chandelier by Spear Lighting.

Interior Designer: **Ethel Pilson Warren**
Joseph W. Rogers, Jr.

Installation: **The Evening Star Building**

Location: **Washington, D. C.**



Contemporary backgrounds and furnishings are combined with Louis XVI pieces in this attractive executive office: wormy chestnut paneling is contrasted with Van Luit charcoal silk wall covering and white Robbins vinyl tile floor, accented by a Moroccan rug; custom U-shaped desk unit is fitted with an electronic panel to control lights, drapery traverse and inter-communications system; seating area with Metropolitan sofa and French chairs by Bernique is used for informal conferences around large glass-top coffee table; persimmon as an accent color appears in upholstery fabrics and original oil paintings by Leon Saulter.

Interior Designer: **C. A. Kerkowski, A.I.D.**
Gene Adcock, A.I.D. Affiliate
K-5 Wilshire, Inc.
Installation: **Executive office**
Location: **Beverly Hills, Calif.**

Offices

BANKS

Interior Designer: **Frank H. Guse, A.I.D.**
Installation: **Fort Worth Savings and Loan Association**
Location: **Fort Worth, Texas**

Color scheme of bank offices is derived from natural and golden tones of wall covered in Texas shell, accented by cobalt blue as seen in glass mosaic columns, leather upholstery by American Leather and Blanchard and Laur, and custom mural by E. G. Smith depicting advantages of saving; benches, chairs and desks by Stationers Mfg. Co., fabrics from Reese B. David, lighting fixtures from Litecraft, planters from Garden House Products. Norman M. Alfe was associate interior designer; J. D. Vowell, architect.

Virginia McIntire

Walls painted light blue and accented with anodized brass strips, and floor-to-ceiling windows curtained in Pindler & Pindler sheer white fabric are background of officers' area defined by Firth gold Acrilan carpet from William Volker; desks by Modular Form are walnut finished plastic, Boling chairs combine upholstery of black Naugahyde with gold and black Trilok. In waiting area, below, Wincraft sectional is covered in French blue Doe-Vin Naugahyde, flanked by Carlin table with blue ceramic London lamp; armchairs by Metropolitan have gold textured fabric upholstery.

Interior Designer: **Manson J. Russell, A.I.D.**
Whittier Office Equipment
Installation: **American Savings & Loan**
Location: **Whittier, Calif.**

SHOWROOMS

Entrance doors to showroom are covered in Froelich black leather and paneled with McGregor and royal Scottish coats of arms, enhanced by massive brass hardware by McCarthy; lantern is from Maria de Guard; flooring is black slate.

Interior Designer: **Barbara Dorn, A.I.D.**
Installation: **McGregor-Doniger, Inc.**
Location: **New York, N. Y.**

McGregor-Doniger, Inc. is the world's largest manufacturer of men's and boys' sportswear. In designing their new showrooms and offices at 666 Fifth Avenue, Barbara Dorn has skilfully combined merchandising techniques and attractive décor to create a beautifully integrated series of functional "workshops". Sales are aimed at the retailer, and for this purpose there are ten sales rooms, each with individual design motifs keyed to sports or a milieu appropriate to the clothing. The overall scheme, however, goes a step beyond reaching the immediate buyer, for displays are arranged to provide the retailer with ideas on how to present the merchandise in his own store for greater sales appeal. This is true not only in the ten sales rooms but also in the hallways which surround them where designer Dorn has duplicated a series of miniature streets of world renown—the Via Condotti in Rome; Bond Street, London; and a typical university boulevard—each complete with paving, street lamps, street signs, and typical store fronts featuring coordinated window displays of the newest McGregor fashion collections. Since a Scottish theme has always by tradition been associated with McGregor, the interior designer has utilized Scottish motifs freely, but with discretion, throughout the installation. Visitors enter through large double doors paneled with McGregor and royal Scottish coats of arms, and beyond the reception desk is a recreation of Edinburgh Square. The usual Directors Room is called the "Bagpipe Room" and has been designed with an intimate club atmosphere. Draperies and upholstery are of McGregor Scottish plaid; huge bookcases are surmounted by a carved replica of the Royal Arms of Scotland; and Scottish bagpipes are used as decoration on the walls of Macassar ebony. A special feature of the room is a wall of revolving panels—controlled by push-buttons—which are used to display proposed advertising campaigns. Adjoining this room is the office of the chairman of the board, the two areas separated by folding doors. In the secretarial area outside the executive offices, the Scottish theme is reiterated with framed copies of old Scottish lithographs to be used as covers on the company's annual reports for the next twenty years.

James Vincent

Exhibit area facing entrance is designed to resemble Edinburgh Square with latest McGregor fashions grouped in colors keyed to paintings; red carpet by Spinning Wheel was installed by A. Alpert over General Tire & Rubber "Whiteway" lining; display structure executed by Bergen Cabinet. Hallways are designed as miniature streets duplicating famous "Fashion Avenues", and view below is of Bond Street looking towards Via Condotti in Rome: metal espalier from Constance Spry is silhouetted against white wall, fountain by Pino de Luca is modeled after Fountain of Trevi, stone bench is from Florentine Craftsmen.

Interior Designer: **Barbara Dorn, A.I.D.**
Installation: **McGregor-Doniger, Inc.**
Location: **New York, N. Y.**

Golden Key Room is one of ten sales areas for displaying McGregor collections to retailers and offering them ideas for showing merchandise in their own stores; Kentile flooring is in a plank design, furniture was custom made by Bergen Cabinet; Jofa plaid fabric, canopy was made by New York Awning.

Golfing motifs are feature of Fairway sales room with handpainted mural by Shirley Tattersfield, golf-tipped hardware by McCarthy for displaying clothes; architectural backgrounds executed by Bergen Cabinet, chairs by George Tanier are covered in Landers vinyl and custom table is by Orsenigo; Solux fixtures, Spinning Wheel Carpet.

Office of president William N. Doniger has beige and brown color scheme, features walls of Froelich leather, built-in cabinets and custom table with travertine inserts executed by Bergen; Philadelphia carpet is beige; swivel chair by Orsenigo, armchairs by Walter Sauer, the latter covered in Greeff textured fabric. Contemporary painting is from Mr. Doniger's personal collection.

Conference room serves several purposes including coordination of fashion, advertising and research: extra chairs are stored behind built-in enclosure, and wall facing windows is designed for display of merchandise; flooring is of Kiefer "Pigskin" tiles installed by A. Alpert, table with Textolite top was made by Bergen, chairs by Tanier; drapery fabric by Henry Calvin.

Bagpipe Room has an intimate club atmosphere with major design elements keyed to firm's traditional Scottish theme: walls paneled in Macassar ebony, drapery and upholstery fabric of Jofa McGregor red plaid, combined with Froelich red leather on the large-scale armchairs by Miele, and Schumacher red velvet and gold braid on the sofa; carpet is by Spinning Wheel, sheer curtains of Henry Calvin fabric; architectural backgrounds executed by Bergen.

One wall of Bagpipe Room has revolving panels on push-button system for display of McGregor advertising campaigns; round table is by Orsenigo, the chairs by Barnard & Simonds upholstered in Froelich leather.

Office of Chairman of the Board adjoins Bagpipe Room, can be closed off with folding doors using McCarthy hardware; custom desk, table and executive swivel chair were made by Orsenigo, the chairs, covered in Froelich leather, are from Barnard & Simonds; painting by Jackson Pollock is from Martha Jackson Galleries.

Executive secretarial area is dubbed "Twenty Year Hall", the name derived from copies of old Scottish lithographs, framed by Jarnow, which are to be used as covers of annual reports for the next two decades; Spinning Wheel red carpet has General Tire & Rubber underlay and was installed by A. Alpert; walls are covered in textured paper from Wallpapers, Inc., desks are by Orsenigo, posture chairs by Steelcase, pair of chairs in rear by Moselle Meals; portrait is of firm's founder David Doniger.

Interior Designer: **Barbara Dorn, A.I.D.**
Installation: **McGregor-Doniger, Inc.**
Location: **New York, N. Y.**

James Vincent

Mold-green ticking by Tressard Associates is used on piers at windows and for Roman shades by Sedra Studios; remaining wall of white Corbrick from Geometric Floors conceals executive offices; Dan Cooper jute and hemp carpet woven in parquetry pattern, and installed by L. Jones, covers floor, heightens quality of texture; furniture includes customers' old pine desks and salesmen's walnut chairs by Burghardt; wrought iron chairs with woven cane panels, by Green Metal works, are paired and painted different colors—red, blue, olive, white, mustard and black —and fitted with matching Greeff jute fabric for cushions; lighting fixtures and all electric work by Lightolier; antiques and wall ornaments, from Richard Camp.

Interior Designer: **Evelyn Tasch**
Rose Aronin
Interiors Unique
Installation: **Aileen Knitwear**
Location: **New York, N. Y.**

Interior Designer: **Rosemary Miley**
Installation: **Scalamandrè Silks**
Location: **Chicago, Ill.**

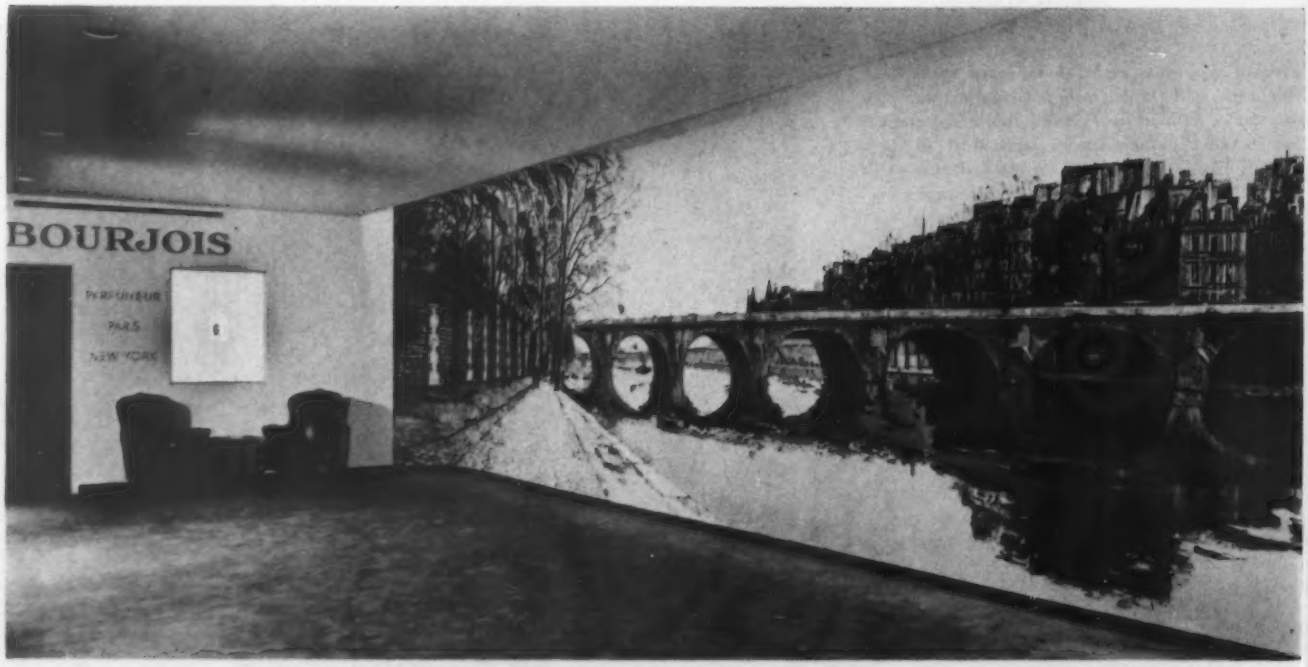
Classic entrance above, set in walls painted white, is contrasted with walnut tall screen with stained glass inserts at end of corridor to showroom; flooring is Robbins white vinyl tile with black flecking and black diamond insets; detail of conference area, left, shows sofa, in beige silk damask, lounge chair, in brown silk repp, both by Arch Gordon, and wall display of fabrics in walnut frames; coffee table by Dunbar.

View of showroom, right, shows fabric racks lining side walls, and Dunbar sofa in beige textured silk; sofa table, with white Formica top, accommodates pair Thonet pull-up chairs with seats in white quilted silk; draperies are brown-and-white-stripe fabric, foil for specially designed table and accompanying antique pub chairs in black leather, from Alberts Antiques; beige carpet from Beattie, lamps and lighting fixtures from New Metal Crafts; all fabrics, Scalamandrè.

Interior Designer: **Tom Lee, A.I.D., I.D.I.**
Installation: **Bourjois Perfumes**
Location: **New York, New York**

Upon entering the handsome new showroom and offices of Bourjois Perfumes, an illusion of being in Paris is immediately created, for facing the elevators is a startlingly realistic mural of the Seine and the Right Bank covering an entire 44′ long wall. As painted by artist Bernard Lamotte, the mural sets the mood for the showrooms: polished black lacquered tables and chairs contrasted with pale beige oak walls and cabinets, lush black carpeting, and sleek glass shelving used to display the Bourjois perfumes and beauty products, all dramatically illuminated by controlled lighting. In complete contrast to the delicately feminine look of the showrooms, the president's office is simple and masculine. Backgrounds combine dark brown carpeting and polished wood walls with a muted beige color scheme. Not that a feeling of elegance has been overlooked here, for although efficiency is of prime importance, an Old World touch has been achieved by using a sprinkling of French antiques, objets d'art and an 18th century oil painting. Since the office also serves for daily staff meetings, two separate areas have been designed with this purpose in mind: a comfortable seating group of sofa and chairs around a long coffee table for informal gatherings, and a specially designed angular desk to accommodate larger groups. Storage space is provided by concealed compartments in the wall paneling and drawers in the front area of the desk. To enlarge the working surface of the desk, a wall panel can be dropped down to join with the desk top. Adjoining the office are a secretarial and waiting area, a small kitchen and private lavatory. Garrison King, A.I.A., was consultant architect on the installation.

A mural of Paris, painted by Bernard Lamotte, sets the scene for Bourjois showrooms: it covers a 44′ long wall and has special lighting by Thomas Smith Kelly; carpeting is Templeton chenille from Robbins Bros., installed by William Gold; lettering by General Bronze.



Henry S. Fullerton

Backgrounds of president's office are simple and contemporary with walnut-finished paneling, Templeton brown chenille carpeting by Robbins Bros., installed by William Gold, Kravet beige curtains and brown upholstery fabrics; round-back chairs by J. G. are covered in American's beige leather; sofa and four lounge chairs are by Darian Brothers, lamps from Newel-Hayes, desk accessories by Froelich Leather Craft.

French antiques, including Louis XVI writing table and Louis XV clock owned by the client, and Green Bros. wall sconces, add Old World feeling of elegance to the office; open door leads to private kitchen and lavatory.

Dramatic effect is achieved in main showroom through use of polished black furniture, including Darian Brothers Venetian chairs covered in American's black patent leather, in contrast to pale beige oak show case paneling installed by Display Builders; only color note is packaging of perfume on glass shelves; lighting is on Luxt-ol dimmer controls.

Interior Designer: **Tom Lee, A.I.D., I.D.I.**
Installation: **Bourjois Perfumes**
Location: **New York, New York**

Smaller showroom is circular in shape with curved shelving; black Templeton chenille carpeting is used along lower portion of wall to heighten the impact of the room.

James Vincent

Interior Designer: **Beatrice West, A.I.D.**
Installation: **Weinstein Bros. Fur Showroom**
Location: **New York, New York**

The interiors pictured here show an effective solution to the problem of creating separate groupings for buyers within one large showroom, without losing an overall feeling of spaciousness. This is achieved by using folding shoji screens, and furniture, designed by Paul McCobb, which is light in scale; an extensive use of mirrors also helps to visually enlarge the room. The color scheme is a departure from the usual one created for display of minks, and instead of the traditional contrasting color, Miss West repeats the tones of mink and uses warm accents that harmonize with it: carpeting in a mixture of dark brown, light beige, black and white sets the palette, the beige tones repeated in the wall paint and draperies of woven wood blinds; chairs are upholstered in white or persimmon Naugahyde, the sofa in beige linen; a brass Indian lantern and green planting provide a pleasing decorative note at the entrance.

View above is from entrance looking towards reception desk; all background materials, including floor coverings, wallpapers behind recessed display areas and textured ceilings are from Karl Mann collection. One wall in showroom is covered with new paper-backed linen as background for painted mirrors in Renaissance styles—French, Italian, German and Spanish.

In designing the space for his new showroom at 677 Fifth Avenue, Karl Mann proves himself to be as adept at displaying a great variety of furnishings as he is in tracking down the unusual in accessories. And although the furnishings range from Oriental art objects and Early American paintings to contemporary wall coverings, fabrics and rugs, he has achieved a feeling of unity, of creating order from disorder. One important feature to be noted in viewing the attractive interiors shown here and on the facing page is a lack of clutter; there is no attempt to show everything in his varied and extensive collection. Along one 50-foot long wall, recessed areas have been designed with adjustable glass shelves for displaying smaller accessories, the sloped backgrounds covered in different textures and patterns from the Mann wall covering collection. Another wall is covered with a paper-backed, heavy linen material from a new "Celebration Collection", the first of a series designed by Jack Lenor Larsen. This new material, which camouflages nail holes, provides the perfect backdrop for hanging pictures and a group of painted mirror frames, beautifully executed in Renaissance styles. Anyone contemplating the design of a small shop or store would do well to study this showroom, for it offers a wealth of display ideas, all imaginatively executed.

Louis Reens

Overall view of showroom as seen from rear: entire 50-foot wall at left has pigeon-hole areas with glass shelves for display of accessories; hand-woven sisal area rugs on right are from Seattle firm of Alison Seymour; they were designed by Jack Lenor Larsen and Reuben Eshkanian during their stay in Taiwan as textile designers for the Russel Wright-I.C.A. program.

Interior Designer: **Karl Mann**
Installation: **Karl Mann Associates Showroom**
Location: **New York, New York**

BOWLING ALLEYS

Interior Designer: **Robert Byers**
Architect: **Brock Arms, A.I.A.**
Perkins & Will, Chicago
Installation: **Park Lanes Recreational Center**
Location: **Newark, Ohio**

In the Park Lane recreational center, the central lobby backed by a restaurant-lounge is flanked by bowling lanes, twelve at either side, resulting in an exciting arrangement of playing and lounging areas. In creating the decorative scheme of the restaurant-lounge—a pleasant room in the style of a "covered pavilion" reminiscent of refreshment pavilions in France erected at fêtes and large outdoor sporting events—the bar itself was designed in the manner of a glass cage, with sheer curtains giving a degree of privacy. The carpet design is intentionally rectilinear to show less wear and to establish the rigidity of a Roman brick pattern, fitting into the outdoor quality of the "pavilion." The tables in the spectator areas are placed near the bowling lanes; in the background the paved effect created by the carpet comes to an end at the folding doors of a counter snack-bar with dropped ceiling. The carpet, which is continued into the pavilion, is blue, green, purple and white; tables throughout are yellow with accompanying white chairs; and walls in the restaurant-lounge are blue, while those in the bowling lane areas are contrasted in varying shades of yellow. The interior designer has taken into consideration the fact that wives of accompanying bowler-husbands may be seeking a place for a complete evening or afternoon out, and to suit the diversified interests, a pleasant restaurant-lounge has been designed that is attractive without being bizarre.

Top, left, view of bowling lanes looking toward "pavilion;" Brunswick bowling equipment. View below shows Kessler blue and white bar in detail, with stools by Herman Miller and lighting by Lightolier.

Kransten Studio

Back wall of restaurant, facing snack-bar, is made decorative with Laverne "Piranesi" wallpaper mural bearing design of Roman monuments contrasted with Laverne white chairs, Miller banquettes in white vinyl fabric, and accompanying Directional yellow-top tables; Alexander Smith carpet in custom brick pattern is blue, matching walls and dropped ceiling, green, purple and white. Right, detail view of snack-bar area showing Ben Rose lace Fiberglas curtains affording glimpse of bowling lanes; view below shows interior of pavilion, looking toward folding doors of snack-bar, with windows overlooking bowling lanes.

TRAVEL

Air France Spreads its Wings

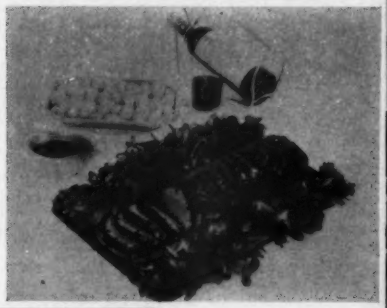
Since its inaugural flight introducing the first of seventeen new Boeing "707 Intercontinental" jet planes which will be in regular flight, *Air France* has extended its jet-to-jet transatlantic services to make Paris only 6 hours 45 minutes away from New York, representing less time than it took Benjamin Franklin to make a round-trip by coach from the ambassador's residence in Paris to the Château of Versailles. (The plane taking off from Idlewild at 7:00 p.m., for example, will land at Orly at 7:45 a.m., Paris time; and the return flight, as the eastward motion of the earth holds back the time, will take only two hours, with the take-off at 1:00 p.m. Paris time and the landing at 3:00 p.m. New York time!)

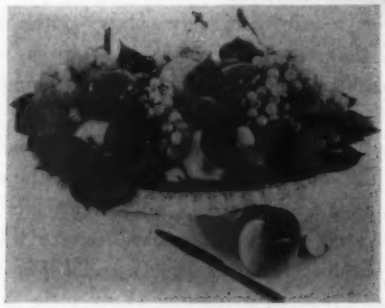
Each of the new planes bears the name of a French château selected from the various *départements* of France. These castles are celebrated throughout the world as monuments to a tradition of living in the grand manner. Of great variety, they include massive fortresses, spacious manors, country houses and historic court palaces. The first of the planes to go into regular service is, appropriately, the 156-ton *Château de Versailles*, world's fastest and largest commercial jet liner, named for the first in importance of the great royal châteaux of France. [All planes will bear the names of the historic châteaux incorporated in the brief descriptions appended below; six of these—Versailles, Chenonceaux, Chambord, Fontainebleau, Rambouillet and Blois—are presently in service, and eleven more are to be delivered in the course of 1960. In order of delivery, they will be: Pau, Amboise, Josselin, Chaumont, Vizille, Maintenon, Sully, Valencay,

Continued on page 196

At top, Château de Villandry; left, Château Sully-sur-Loire; below, Château de Fontainebleau

Giant fuselage of Air France Boeing 707 is half the length of a football field, has soundproofed and air-conditioned cabins.

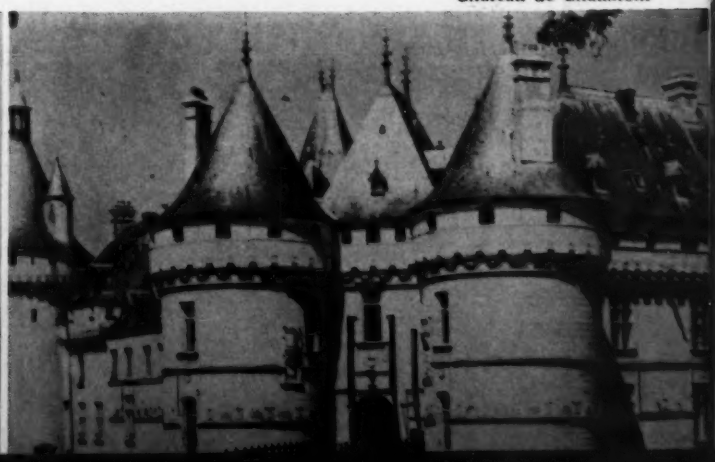




Meals aboard the intercontinental jets are already world-famous, include gourmet menus by Paris chefs served smartly and with vintage champagnes.

Château de Vizille

Château de Chaumont



Château de Blois

Château de Versailles, garden front.

Air France, *continued from page 194*

Anet, Villandry, and Compiègne. By the end of the year, the world's largest commercial jets will be serving 39 cities.]

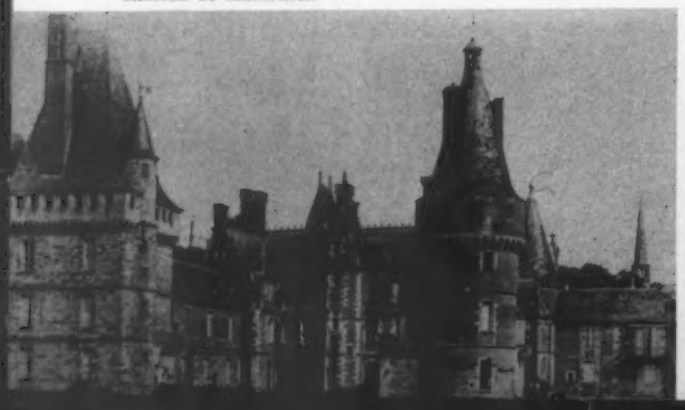
On the transatlantic flights, there will be 90 Economy Class and 32 Deluxe Class passengers, as well as a crew of 11, including 6 for Cabin service, with the traditional service and cuisine and even the interior design being French. On each plane there is a fine Promenade Bar and Lounge.

The interior design of the 100-ft cabin interior of the *Château de Versailles* was executed in Seattle by Boeing from maquettes selected by *Air France* interior designers headed by Mr. Albert E. Boudart, well-known Paris interior designer. The basic problem in designing the interior was the color effect of the light filter, since filtering out infra-red and ultra-violet rays of the upper atmosphere sometimes leads to sallow faces and dispirited colors. Luxuriously paneled bulkheads extending from floor to ceiling are combined with dark green carpet and dado with harmonizing kick-panels, the gray and white wall punctuated by portholes in a modern orange and straw spotted pattern complementing a light gray plastic ceiling. The Deluxe Class chairs were executed in Europe with dark green for backs and sides, the brick red for the armrests and inside of the seats, presenting, upon approaching one's seat from the forward end, an ensemble of harmonious warm red color, and, with passengers settled, restful green color before them very subtly contrasted with the red of the armrests. Curtains have been replaced by shutters. Tables of the Deluxe Class for women passengers are decorated with a vase of roses, and cut flowers and green plants are displayed in the promenade bar lounge; indirect and variable lighting are installed under the baggage rack, and there are dome lights.

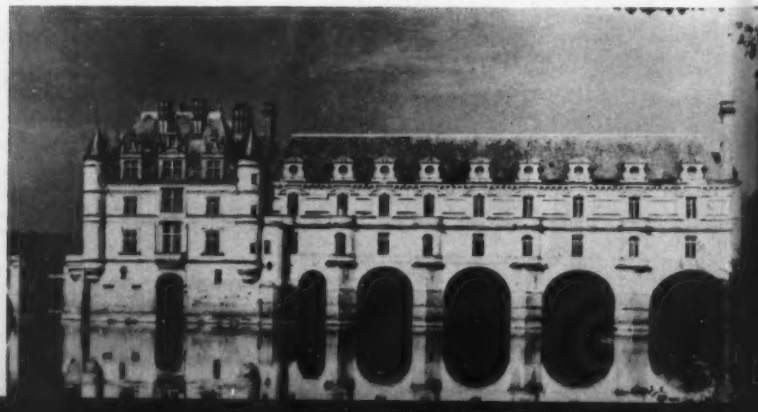
Air France presents the new improved service with great pride, for besides bringing America and France closer together with reduced flying time between the two countries, the Boeing "707 Intercontinentals" represent the latest achievements in aeronautical engineering and interior design, comfort, cuisine and service. Announcement has been made that the same jet service is planned to Paris from Los Angeles and from Chicago via Montreal this month. Earlier this year, in February, *Air France*

Continued on page 198

Château de Maintenon



Château de Chenonceaux



Seats are exceptionally spacious, built like club chairs with comfortable wide arms, have dark green backs and sides, with inside brick red, presenting to passenger—upon approaching—a warm red ensemble, and—after being settled—restful green;- backs tilt for maximum space and comfort; sleeping berths are reserved on request. Above is shown de luxe First Class cabin; right, Economy Class.

Château de Pau

Château de Rambouillet

Promenade Bar for First Class passengers has blue-and-green color scheme, is dazzling rendezvous for stroll and diverting hour of conversation; colorful mural and flowers are notable innovations for observing travelers.

Air France, *continued from page 196*

opened the first jet service over the North Pole, Paris, Anchorage and Tokyo. The *Château de Versailles,* first of *Air France's* "707 Intercontinental" jets in regular service since January of this year, was christened by Mrs. Albert D. Rosellini, wife of the Governor of the State of Washington, and made its first flight of 5,693 statute miles non-stop from Seattle to Paris after a record-smashing run of only nine hours and twenty-four minutes, at an average speed of 558 mph.

Supplementing the "707 Intercontinentals" are the *Air France* "Caravelle" twin jet aircraft by Sud Aviation, with flights from Paris to the main cities of Europe, North Africa and the Middle East. These services now connect 25 cities in seventeen different countries; and by the end of the year 24 "Caravelles" will be serving more than forty cities on a network 27,528 miles long.

The cabin layout of the "Caravelles" allows for 16 rows of seats, four seats to the row in the First Class version and five in the Tourist version, so that the number of passengers carried is 20 First Class and 55 Tourist Class. Windows, in curvilinear triangular form giving downward visibility, are fitted with rose color filter to absorb the ultra-violet rays that are particularly noticeable at high altitudes. The interior decoration was a matter of some study and experimentation, with a number of trials and flight presentations, ending with a general scheme in harmonious blues.

The Chateaux

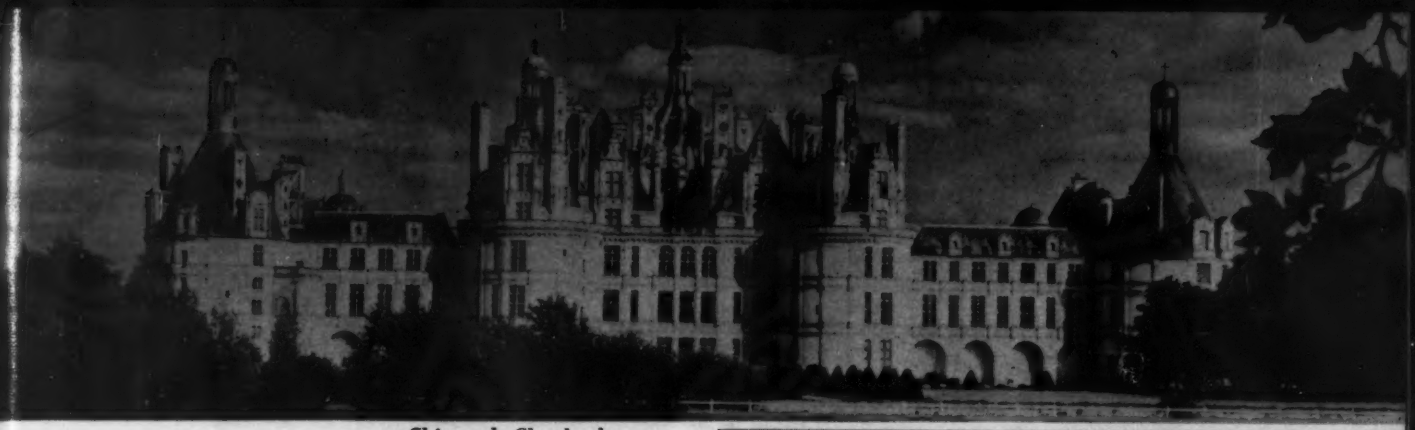
The *Château de Versailles,* a royal residence near Paris and still the most beautiful palace in the world, was "built by Louis XIV, enjoyed by Louis XV and paid for by Louis XVI." Begun in 1638 by Louis XIII as a hunting-lodge built of brick, it was greatly enlarged and left built of stone by Louis XIV who was thirty years a-building. The interiors are superb, although little remains of the furnishings to indicate their former grandeur. The formal gardens and great park by LeNotre are unrivaled anywhere in the world.

The Loire, one of the major waterways of France, and the tranquil streams of the Cher, Indre and Vienne which meander into it are the natural setting of the most splendid medieval and Renaissance French castles. From this region, *Air France* chose proud names for eight of its jet châteaux in the sky.

Château de Valençay

Château d'Anet

Château de Josselin



Château de Chambord

First of these is the *Château de Sully-sur-Loire,* a Gothic masterpiece surrounded by a moat. Actually two châteaux in one, it includes the Vieux Château rising dramatically on the river bank, and dating from before the middle of the 14th century; and the Petit Château, standing to the left, built two centuries later. The château is part of French history, having witnessed the meeting of Jeanne d'Arc and Charles VII and served as the estate of the Duc Maximilien de Sully, finance minister of Henri IV, and, finally, as Voltaire's place of exile during the Régence.

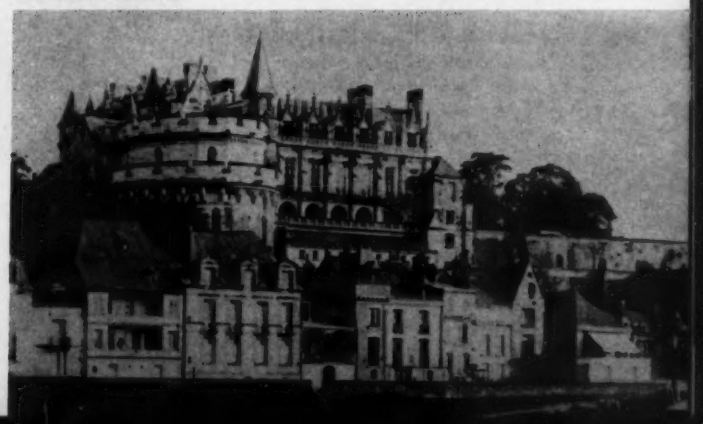
Traveling downstream, and forward in history, one comes upon the *Château de Blois,* high on a bluff overlooking the Loire. This "Versailles of the Renaissance" was begun being rebuilt in 1635 by Mansart for Louis XIII's brother, Gaston d'Orleans—who was kept from power by the birth of Louis XIV and the efforts of Richelieu—but never completed. The château is notable for its architectural features and decorative treatment of its interiors. A highly ornamented façade facing the Loire and a monumental circular staircase in the courtyard represent outstanding examples of French Renaissance sculpture.

Continued on page 211

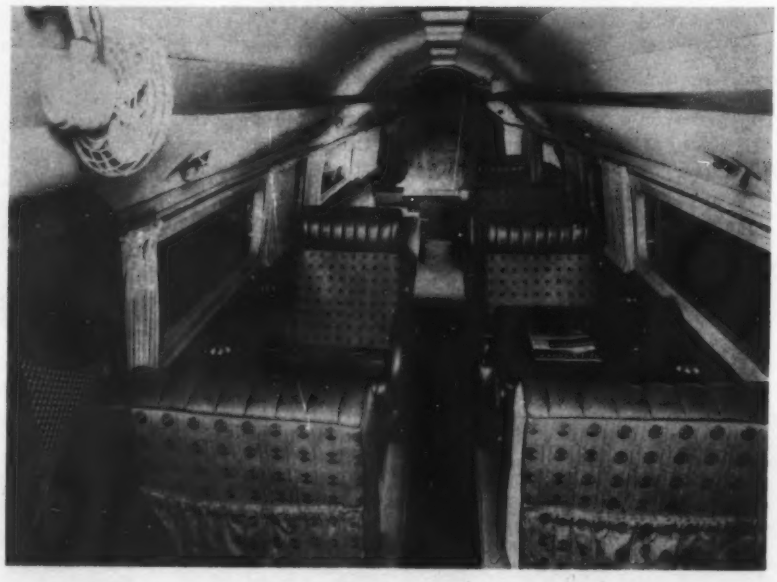
Air France Boeing 707 non-stop intercontinental jet flying between New York and Paris, and between Los Angeles, Chicago and Paris, via Montreal, connects with Air France Caravelle jet service linking Paris with major cities of Europe, forming largest airplane network in the world; Caravelle jet plane is shown at top, with view of smart-looking cabin interior below it. Movable bulkhead separates cabin into two compartments, First Class forward, Economy Class at rear; color scheme is blue and white, lighting is fluoresecent.

Château de Compiegne

Château d'Amboise



Interior Designer: **Cell Williams, A.I.D., N.S.I.D.**
Installation: **Private Airplane**
Location: **Odessa, Texas**



For a 16-passenger Lodestar plane with a cruising speed of 250 mph owned by Ray Parker of Odessa, Texas, the interior designer provided a new light-weight interior and other modifications — including extending the passenger cabin forward to the cockpit to accommodate additional seating—that increased the speed and reduced the weight 700-800 pounds. The picture windows on either side of the fuselage in the main cabin are also new additions, and a buffet-coffee bar in the rear was designed to suit the needs of the client. The colors used in the interior are gold, beige, white and walnut tones. Except for Naugahyde upholstery used with fabric, fabric on sofa is from Greeff, on chairs from Krupnick, the upholstering by Blaine, all fabrics Scotchgard treated and fireproofed. The shirred window fabric is by Scalamandrè, the beige carpet by Schumacher; table tops are Formica.

Interior Designer: **Gustavo Pulitzer**
Installation: **M. S. Victoria**

Since the main cruising locale of the new M. S. Victoria is the Caribbean, the ship's interior designer has drawn much of his decorative inspiration from that area. Each of the four decks of cabins is identified by a jewel-toned color note—sapphire, emerald, coral or amber; blue mosaic tile swimming pools, surrounded by bright umbrellas, add their colorful touches to the Rendezvous Deck; and cool, tropical materials such as bamboo and woven straw are used extensively in the public areas. And the pervading atmosphere throughout is a delightfully festive and holiday spirit, for this is a vacation cruiser and not just a passenger ship. An unusual feature in the design of the ship is the fact that all accommodations are first class outside cabins, each with individual air conditioning controls. The ship's interior designer—Gustavo Pulitzer—was also its architect, and he is well known for his work on such outstanding ships as the Andrea Doria, Christoforo Colombo and the Homeric; he is currently working on the Leonardo da Vinci and a 16-floor office building in Milan.

Gottscho-Schleisner

Decorative focal point in Roman Restaurant is a contemporary interpretation of an ancient Roman frieze extending from dado to ceiling and finished in rough-textured turquoise; walls are of satin-sheen woods and color scheme is keyed to crisp blue-green of the Caribbean; two adjoining private dining rooms extend seating capacity of the room to 296.

An exotic note is captured in the Riviera Ballroom with African carvings and motifs used as background for the orchestra stand; colors are again inspired by the Caribbean, and 15-foot high windows overlook Rendezvous Deck; perimeter of room is carpeted and center portion is wood parquet for dancing.

Ship's auditorium is two stories high with windows of ridged plate glass, rubber tiled floor and acoustical ceiling; upholstery fabric is Caribbean blue and walls are polished light wood with interesting graining.

Interior Designer: **Gustavo Pulitzer**
Installation: **M. S. Victoria**

El Patio cocktail lounge is designed for intimate groupings defined by dividers of woven straw material; flooring is rubber tile; furniture includes chairs of bamboo and woven reed; drapery fabric with large leaf design is in green, yellow and white.

Typical suite can be divided into two areas by heavy cotton tweed draw curtain; walls are covered in a neutral textured material, color scheme is tones of muted brick red; sofa converts into another bed.

Feature of Galleon Bar is large mural of an ancient Roman Galleon designed by Gustavo Pulitzer and executed in oil on wood; metal chairs are upholstered in green texture; walls are of polished woods.

STORES

Interior Designer: **Everett Caldwell, A.I.D.**
Frank H. Guse Associates
Installation: **Kruger's Jewelry Store**
Location: **Fort Worth, Texas**

Arrangement of furniture leads customer easily and naturally past displays of merchandise to rear of store; canopy at rear repeats Scott awning motif at front of store; specially designed fixtures built by Limist Fixtures, lighting fixtures by Raymor, carpet by Bigelow.

Lee Angle

Interior Designer: **Elizabeth Denton, A.I.D.**
Installation: **Andrew Geller Shoe Store**
Location: **San Francisco, Cal.**

Interior of store repeats Colonial theme of exterior, resulting in quality of tastefully designed living room rather than a commercial establishment; diagonal arrangement of seating avoids lengthwise division, retains design interest; carpet is olive green, from International Floor Coverings; sheer curtains are Henry Calvin fabric; upholstery fabrics by Greeff and by Schumacher; chairs by Hitchcock, other furniture by Duckloe, except William Kemper upholstered items.

Phil Fein

SCHOOLS

Interior Designer: **Elsie May Gross, A.I.D.**
Architect: **Sherwood, Mills & Smith**
Installation: **William B. Ward Elementary School**
Location: **New Rochelle, N. Y.**

Effective use of color (clean, clear hues in the gymnasium, or bright gay colors in the auditorium) add an extra dimension and make schools happy places in which children work. In the school shown here, practicality and economy limited selectivity, making repetition necessary, consequently the interior designer planned one room at a time, repeating a classroom color scheme three or four times but in widely separated areas. The corridors, first impression-maker of any school interior, were a special problem because—in addition to the usual criteria of practicality, economy and harmony—colors had to make the transition easy from the outside in bright sunlight to the inside under artificial light. Color was also used to emphasize architectural lines of the building, in several instances; and where draperies were used, they were chosen to harmonize with wood tones, flooring and painted surfaces.

School building is especially pleasing, design-wise, with its vertical architectural details contrasted with horizontality of building mass; Romany Spartan ceramic tile panels add color and pattern. Auditorium, shown below, has natural wood sheathing of walls contrasted with light brick; seats by American Seating match wall sheathing, are upholstered in light green vinyl plastic, with bases painted beige, bright green, bright blue and forest green, in turn matching Weiss imported linen used in wide colored stripes for stage curtain; Bigelow Sanford carpet for aisles is beige.

Joseph W. Molitor

Typical classroom, viewed toward instructor's desk above and shown looking toward rear in view below, has Gilford citron vinyl plastic wall, used as large pin-up board, Tile-Tex gray vinyl-asbestos floor, the cove base of Goodrich darker gray vinyl; gunmetal color chalkboard is by Gotham, natural woodwork has Benjamin Moore natural finish, and sink cabinet is topped with yellow Formica.

There is a distinctly non-institutional flavor in the interior design of the Lincoln School which seems consistent with the architecture, and particularly appropriate in the pitched ceiling of the Faculty Room; a flavor provided by the predominantly Scandinavian line of the furniture, choice of lamps, panels of curtains, and riotously youthful colors of yellow, gold, orange, and blue-green; exposed iron beams throughout alternate painted yellow, orange, and blue-green; flooring is vinyl tile; Ben Rose suede Fiberglas curtains alternate panels of yellow-gold and orange throughout the school.

Interior Designer: **Henry Mackh, A.I.D.**
Installation: **Lincoln School**
Location: **River Forest, Illinois**

Exposed variegated brick and blond ash are the walls of Faculty Room where the expanse of curtain is all gold, the Du Pont Nylon carpet from Monarch Mills is "Grecian Gold"; Sectional sofa, davenport and two matching chairs from Indianapolis Chair Company in combination orange and gold; all other chairs from American Chair Company in pairs of gold, blue-green, and orange; tables are all from American Chair Co.; lamps from Richards Morganthau, Design Galleries, and Frederick Cooper Studios.

Hedrich-Blessing

Vinyl tile flooring of lobby is in stripes of charcoal, white, orange, yellow and green with reception area defined by a Cabin Crafts contour rug of nylon in burnt orange, complementing the exposed brick; ceilings are off-white; sectional sofa in black and white texture is Thonet's; two chairs in gold and two in blue-green are from American Chair Company as are tables; lamps from Richards Morganthau and Frederick Cooper Studios. Note bust of Lincoln placed at informal height, and adequately lighted planting area with pebble backwall.

Exposed brick, painted exposed beams, blond ash, Monarch Mills "Grecian Gold" Du Pont Nylon carpet, and Ben Rose suede Fiberglas curtains alternating orange and gold panels are basis of the principal's office in which all furniture is walnut: white-formica-topped desk from Thonet, two chairs in orange fabric and two in white leather are from American Chair Company as are tables; Richards Morganthau lamps.

In this remodeled living room of the Sigma Kappa Sorority House, dark wood ceilings were painted pale blue, walls are white and Wunda-Weve nylon carpet is turquoise, creating a fresh new background for informal conversation areas; grouping at fireplace includes pair of Cocheo wing chairs in white leather and two-piece sectional covered in turquoise; two identical groupings along either wall feature Tomlinson sofas in turquoise and white texture and pull-up chairs in gold; pair of sofas by window is upholstered in David and Dash turquoise nylon; Quaintance curtain fabric is white on white, lamps from Warren Kessler and Abels Wasserberg, pictures by Feika Imports.

Interior Designer: **Leonard Styers**
L. S. Ayres & Co.
Installation: **Sigma Kappa Sorority House**
Location: **Urbana, Illinois**

Air France, *continued from page 199*

A few miles away, across the Loire, is the *Château de Chambord*, imposing dwelling of François Ier which was begun in 1519 and erected in fifteen years by 1,800 workmen. Its 440 rooms make it the largest castle in the region; and the roof, known as "The Village," vies with the forest of Boulogne, over which it towers, with 365 chimneys, 800 capitals and countless steeples, domes, spires and bell-towers. The interiors consist of four floors of similar suites of rooms, with a dual circular staircase in the center. Here the Comte de Chambord waited in vain for the Crown, which was never to be placed on his stubborn head, because of his refusal to accept the tricolored flag. It was also here, during a visit of Louis XIV, that the first presentation of Molière's "Bourgeois Gentilhomme" was given.

Farther down the Loire stands the *Château de Chaumont*. Its drawbridge, towers and sentry walks evoke the Gothic period; built between 1465 and 1510, it replaces two previous castles on its site overlooking the river. Finely proportioned rooms, such as the *salle des fêtes* with its magnificent tile floor designed like a carpet, characterize the interiors of the château.

History bridges the few miles from Chaumont to the *Château de Chenonceaux*, sometimes called "the castle of the six ladies" for the women who applied themselves to its remodeling or came here to weep or to seduce. The château is connected to the bank of the river Cher by a bridge with a two-storied gallery, its unique and identifying architectural motif, and the interiors with stained glass windows and furnishings, including tapestries and paintings, are famous.

On the right bank of the Loire, a few miles from Chenonceaux, is the *Château d'Amboise*. Begun in 1492 with finances from the salt tax, it was constructed on foundations dating from the 11th century which, in turn, were constructed on a site dating from Gallo-Roman times. The château was completed by young Charles VIII, *circa* 1540, who furnished it with paintings, textiles and furniture—booty brought from Italy. It was visited frequently by Louis XII and François I, and Louis XIV made it a prison for Fouquet. The remains of Leonardo da Vinci are buried here, and the gardens of the château are famous.

The Château de Valençay, with its splendid 18th-century gardens, and Château de Villandry, of classic style architecture, complete the group of châteaux of the Loire Valley whose names are now carried high in the skies by *Air France* jets. The *Château de Valençay*, where the Renaissance is spiced with classicism, was erected in 1540 on the site of a fort 35 miles south of Blois, and is the largest inhabited house in France. The warlike trimmings of this 16th-century château are belied by large windows, genial dormers and domestic chimneys, as well as pilasters and cornices of Renaissance design; the roof was the first in France to bear the classic touch. A famous double winding staircase connects the *Cour d'Honneur* with the *Jardin de la Duchesse*. Many of the furnishings here are in the lavish Empire taste, with several rooms on the first floor remaining unchanged since that period was inaugurated.

The *Château de Villandry*, near Tours, is surrounded by water, forming a noble and charming architectural ensemble of purest Renaissance style. It is famed for the layout of its brilliantly conceived 16th-century formal gardens with terraces, canals and moat. The older *donjon* of this feudal castle is half hidden by three buildings erected in the 16th century.

From the province of Ile de France, *Air France* has chosen Fontainebleau, Rambouillet, Anet and Maintenon for representation.

The *Château de Fontainebleau* probably has more historical associations than any other single palace in France. The hand of François Ier is seen everywhere with, naturally, strong evidences of Italian taste in the elaborate architecture and interior decoration. It was here that the marriage of Louis XV and Marie Leczinska was celebrated in 1725, and the high good taste of the king is evident in the council chamber with its decorations by François Boucher and Carle Van Loo, achieved in 1753. Napoleon's fleeting touch is seen in an elaborately decorated suite in the Empire style; and the memory of Marie-Antoinette lives again momentarily in a series of beautifully decorated rooms in the Louis XVI taste.

The *Château de Rambouillet*, dating from the 14th century, was bought in 1706 by Louis XIV for his son by Mme de Montespan, the Comte de Toulouse, who made additions and lined the new rooms with incredible delicately carved arabesques by Gilles-Marie Oppenord, forming some of the finest *boiseries* of the period. The work is now in its natural state but was originally painted white, with the carved enrichment gilded.

The *Château d'Anet*, of which only a third of the original—gatehouse, west wing and chapel—survived the vandalism of the Revolution, lies in the valley of the Eure and was begun in 1548 by Henri II for Diane de Poitiers. The interior was considerably altered in the 18th century, and the château is probably more visited by the public than any other, other than the royal châteaux, outside the Loire valley.

The *Château de Maintenon*, on the Eure between Rambouillet and Chartres, maintains a domestic and genial air with its interiors of great decorative charm embellished at different periods, characterized by the first-floor *salon* with its crimson damask walls, 17th-century woodwork and original ceiling of heavy beams and rafters still in place, beautiful setting for the examples of superb furniture on view.

Brittany is represented by the *Château de Josselin*, famous for one of the most beautiful Gothic façades in France, which dates from the early years of the 15th century. The château is long and low, with interiors characterized by heavy beamed ceilings, stone chimney-pieces with carved canopies, high wainscots of linenfold paneling and crudely stenciled walls.

The *Château de Pau* calls to mind the Béarn province in the south of France. The château and Henri IV, who inherited the castle from his mother in 1572, are in-

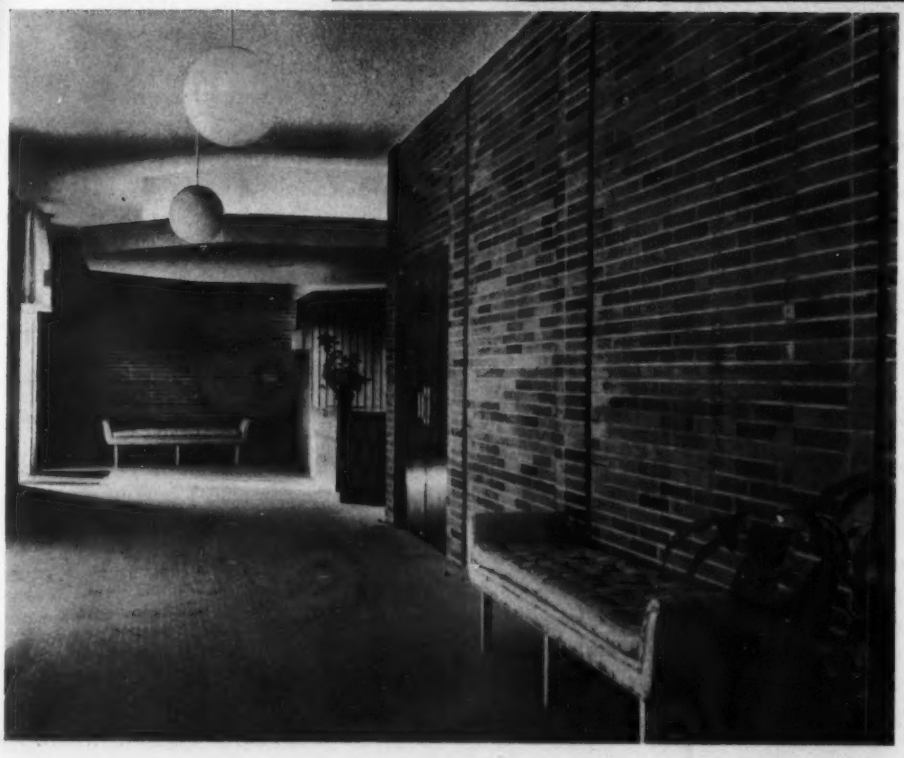
Continued on page 276

CHURCHES TEMPLES

Interior Designer: **Dorothy Paul, A.I.D.**
Associate, Elsie Smith, A.I.D.
Architect: **Smith, Powell & Morgridge**
Installation: **First Church of Christ, Scientist**
Location: **San Marino, Cal.**

Church is octagonal in plan, contemporary in style and of brick construction, resulting in attractive interior of pleasing architectural design. Board room, right, has Stockwell grasscloth walls and Scalamandrè sheer beige curtains combined with blue carpet matching that of auditorium, background for specially designed walnut and brass furniture. In committee room, below, white painted walls and matching linen curtains are contrasted with bitter green accents in Grand Ledge chairs with cane backs and sofa in blue and green upholstery.

John Hartley



Auditorium has natural Roman brick walls with readers' rostrum area sheathed in pickled walnut matching pews, from Howard Atwood, cushioned in blue velvet by Odenheimer & Baker and complementing Alexander Smith blue and beige custom design carpet. Brick walls and blue carpet of auditorium are continued into foyer, left, where specially designed benches are upholstered in Scalamandrè soft blue damask.

ADVERTISING

Recent years have seen the demand for the services of an interior designer extend from the home to the office, to the hotel and restaurant, the airplane and the factory. It is, in fact, an ever-widening horizon to which new categories of design are being added all the time. One of these is advertising, and a typical example of a manufacturer who has worked closely with an interior designer in advertising its product to the public is U. S. Plywood. For several years, this progressive firm has retained Jeremiah Goodman, A.I.D., to create backgrounds and room settings which are incorporated into advertisements to show plywood in its end use—the home. Mr. Goodman is doubly qualified to handle such a project, for in addition to being experienced as an interior designer, he is also a skilled rendering artist. In the article which follows, John R. Thompson, Advertising Manager of U. S. Plywood, explains the reasoning behind their use of an interior designer, and the teamwork that exists among interior designer, manufacturer and advertising agency. The renderings are rooms as designed by Mr. Goodman, captioned in his own words; the photographs show the rooms as they were actually executed for advertising. Here we see the interior designer's services being utilized to present the advertiser's message to the consumer thereby throwing the spotlight on a field of great potential.

Jeremiah Goodman, A.I.D.

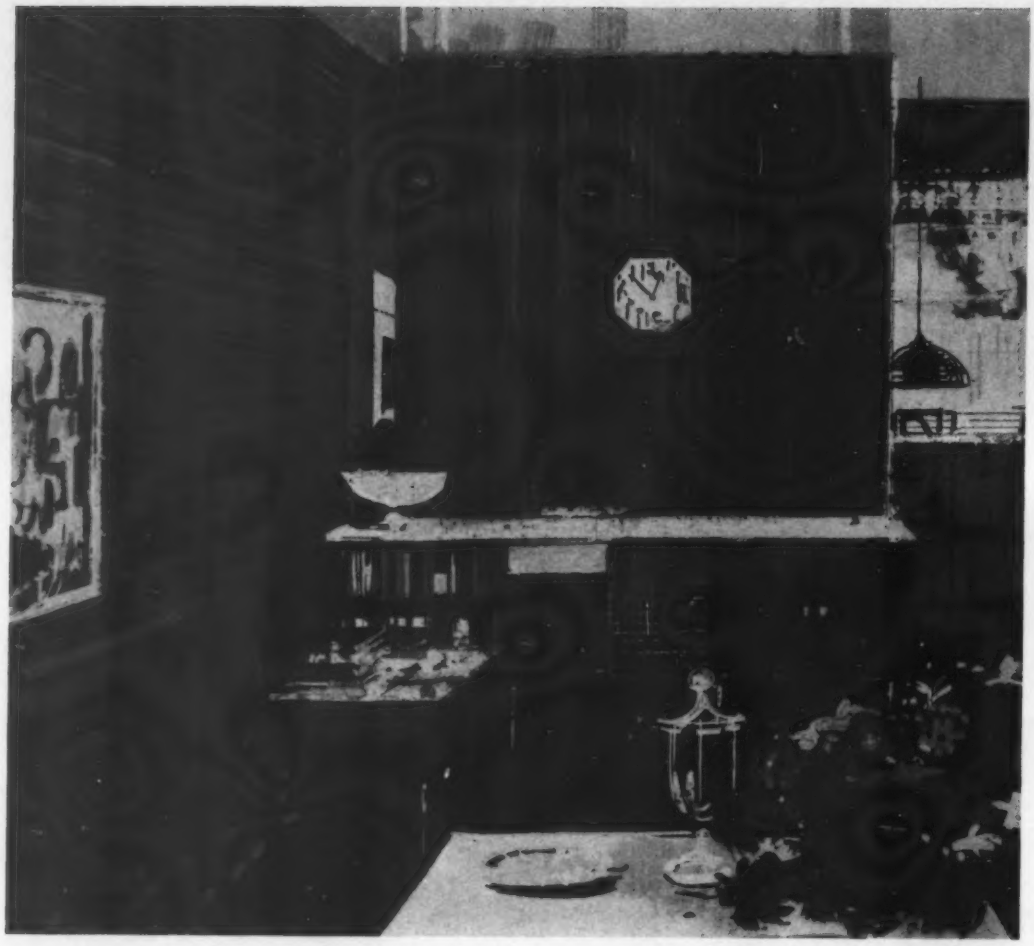
To start off, we are certainly not convinced that, even after years of consistently advertising U. S. Plywood products, we have by any means reached the saturation point in impressing potential customers with the virtues of wood paneling. Few people have actually had the experience of living with wood paneling. Men seem to gravitate towards it more naturally than women, perhaps because of their exposure to interiors of business offices and also because of the rather persistent association of paneling with the hunting lodge and the billiard room. A strong appeal must be made in our advertising, therefore, to reach women. Our interiors must definitely not be decorated with a moose head, even if the moose head should come back as an item of *haute* design. Also, our advertisements must feature, over a period of time, all the rooms in the house, not overemphasizing the singular popular use of wood paneling in the game room, rumpus room, card room, TV room, family room, or whatever name will be given to this *chambre de joi* this year.

Through the skillful interior design talent of Jeremiah Goodman, we are demonstrating that wood paneling can be the most handsome and logical background for any room, whether a formal period dining room or a dainty little girl's bedroom. The interiors he creates show the inherent warmth of wood, both in color and through the refraction of light as it penetrates the layers of wood fibers; they also illustrate how wood paneling can be a unique wall material in keeping the many-windowed modern home from becoming abysmally cold and forbidding.

Our procedure in creating advertisements is one of teamwork. In consultation with our Sales Department, we select the woods we want to feature and the type of room we want designed. This information is turned over to the art department of our advertising agency who holds consultations with Mr. Goodman. Mr. Goodman, then, creates the room and furnishes a color rendering of his ideas for our approval. In our consultations with him, he is encouraged to emphasize in the interiors he creates that wood paneling is equally effective in any period or style. So he follows the present day trend of mixing his period styles of furniture, relying heavily on the "magic blender" of a wood paneled background to give the room a pleasant unity and grace. Since he is particularly adept at rendering as well as designing, the photographed room closely duplicates the rendering.

The interiors our ads feature must not please just one family, which occasionally the designer finds problem enough, but as many families as possible. That is why Mr. Goodman's task is an enormously difficult one. We work with him because we know we can rely heavily on his knowledge of colors and furniture styles. The many thousands of letters which come in response to each of our advertisements attest to his ability in attracting home-owners to wood paneling through the sheer beauty of his room designs. The advertising writers who create the headlines and copy for the advertisements play an important part, too, but we feel that the photograph of the room interior has to act as a "stopper" and be provocative enough to catch and hold the consumer's interest so that he will read the copy. The illustration must show as much of a room as possible, and the room must be well designed—not just a display of paneling. It must have interesting accessories and offer ideas. Mr. Goodman provides all this with refreshing variety in each new setting.

"I designed this semi-formal living room to illustrate how U. S. Plywood paneling—in this case, nutmeg— Samara V-Plank—can be used to enhance contemporary architecture and also blend with furnishings of traditional design; colors were chosen to contrast with the deeper tones of the wood: white fabric on the sofa, blue and white floral print on the chairs, white vinyl tile floor."



"A room used to display a product such as plywood should look useful and not be just a series of props; it should also appeal to as wide an audience as possible and look as if real people lived in it. This setting could be the main living area in a modest home, or a family room in a larger house. The paneling is Weldwood prefinished walnut, and I have used it horizontally on one wall in contrast to the vertical divider which adds architectural interest and also dispels the notion that plywood must always be a constant repeat of the same pattern; accessories emphasize the craftsmanship traditionally associated with wood, as does the painting with its trompe l'oeil wood background."

"In designing a multi-purpose room, I have tried to express a variety of family interests and show how such a room can be decorative, practical and useful. The paneling is U. S. Plywood's Charter Oak, and I have used it for walls and built-in units. All materials point up ease of maintenance: the paneling itself, white micarta surfaces, Armstrong cork tile flooring. In selecting colors, I find that the wood tones of plywood are enhanced by colors natural to the wood itself—outdoor colors such as green, blue, white and autumnal tones; here the color is grass green for painted areas, upholstery fabrics and rug."

Award Winning Interiors

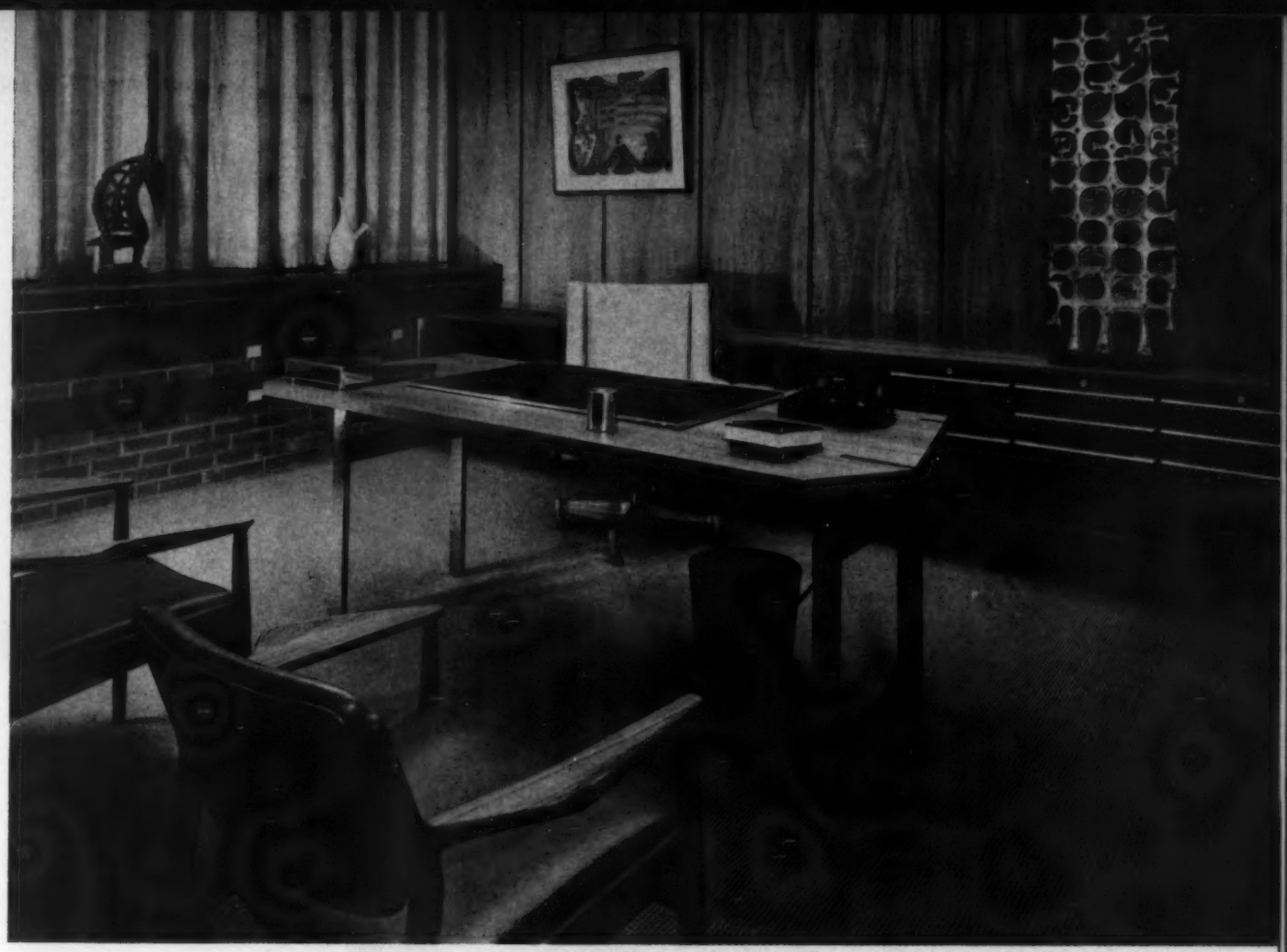
Interior Designer: **Hans Krieks, A.I.D.**
Installation: **Converse Rubber Co.**
Location: **Boston, Mass.**

Reception and secretarial area of executive office which was winning entry in S. M. Hexter's "Outstanding Interior of the Year" competition; paneled walls are teak with ebony strips, painted areas white, and Rugcrofters carpet combines black and elephant gray; Steelcase desk has a Parkwood top, Dux side chair is covered in red and file cabinets are black with accent drawers in red; abstract mural is red, black and white; entrance to executive office is through sliding door on hidden track.

Hans Krieks, A.I.D., of Hans Krieks Associates, Boston, is the winner of S. M. Hexter's 2nd Annual Award for the Outstanding Interior of the Year. The award, a three-week trip to Europe for two people, was conferred on Mr. Krieks for the attractive office interiors shown here and on the facing page. The installation was selected by the judges "for its imaginative use of space in a relatively small office, for the originality of its interior plan, for its glamorous, generous collection of fine and applied art in a functional office, and for its neutral color scheme planned to set off the vivid colors and unique forms of its occupant's art collection".

First honorable mention went to Benjamin Baldwin of Chicago for a home with distinctive art collections as keynote for the decorative scheme; and three other honorable mention awards went to Martha Crawford of New York for a colorful installation at the Maryvale Shopping Center in Glendale, Arizona; Eve Frankl of Great Neck, Long Island, for a residential installation; Manuel Jarrin of Harley Earle Associates, Warren, Michigan, for his showroom installation for Bissell, Inc. A special commendation for color was awarded to David Blumenthal of Atlanta, Georgia, for a contemporary living-dining room. Representative views of the interiors by Mr. Baldwin and Miss Crawford are shown on the following pages.

This year's panel of judges included Alison Bisgood, editor of "Vogue" Fashions in Living; Charles T. Haight, A.I.D., Mary Hamman, associate editor of "Life"; Tom Lee, A.I.D., and Eleanor Pepper, designer-consultant and professor of Interior Design at Pratt Institute.



Color scheme in executive office is in neutral tones offset by owner's collection of art including bronze sculpture by Alfred Duca, paintings of "Singing Angels" by Ronald Stein in bright reds, blues and yellows, "Young Girl's Head" in olive green and brown by Botello, and "Store Front" in rose, blue and gray by Jack Levine, the paintings hung from metal angle strip below the ceiling; walls are paneled in teak with ebony strips, Rugcrofters carpet is elephant gray and black, and leather upholstery is beige on the Risom sofa, elephant gray on the Tanier armchairs; other furniture was designed by Mr. Krieks and made by D. Colosi & Sons; several design features to be noted include recessed area in ceiling to allow curtains of Anton Maix fabric to be drawn, and interesting treatment of exposed coil heating and brick wall for decorative effect.

Interior Designer: **Martha Crawford**
Installation: **V. Vincent Vandever, Inc.**
Location: **Maryvale Shopping Center, Glendale, Arizona**

The two interiors shown here are from a 20,000 foot junior department store for which Miss Crawford was cited with an honorable mention in the 2nd Annual Hexter Competition; as interior coordinator of the installation, she worked closely with the architects Victor Gruen Associates and by careful planning was able to create a highly decorative effect in all areas at only $4.43 a square foot; specially colored flooring by Matico is keyed to a sophisticated color scheme in shades of blue with pink accents in the women's departments, orange in the men's. Shoe department has a blue-white ceiling with light cove in a lighter shade, walls are covered in light Timbertone grasscloth, Alexander Smith carpet is turquoise, and J. G. chairs are in orange "Palomino" by Durahyde.

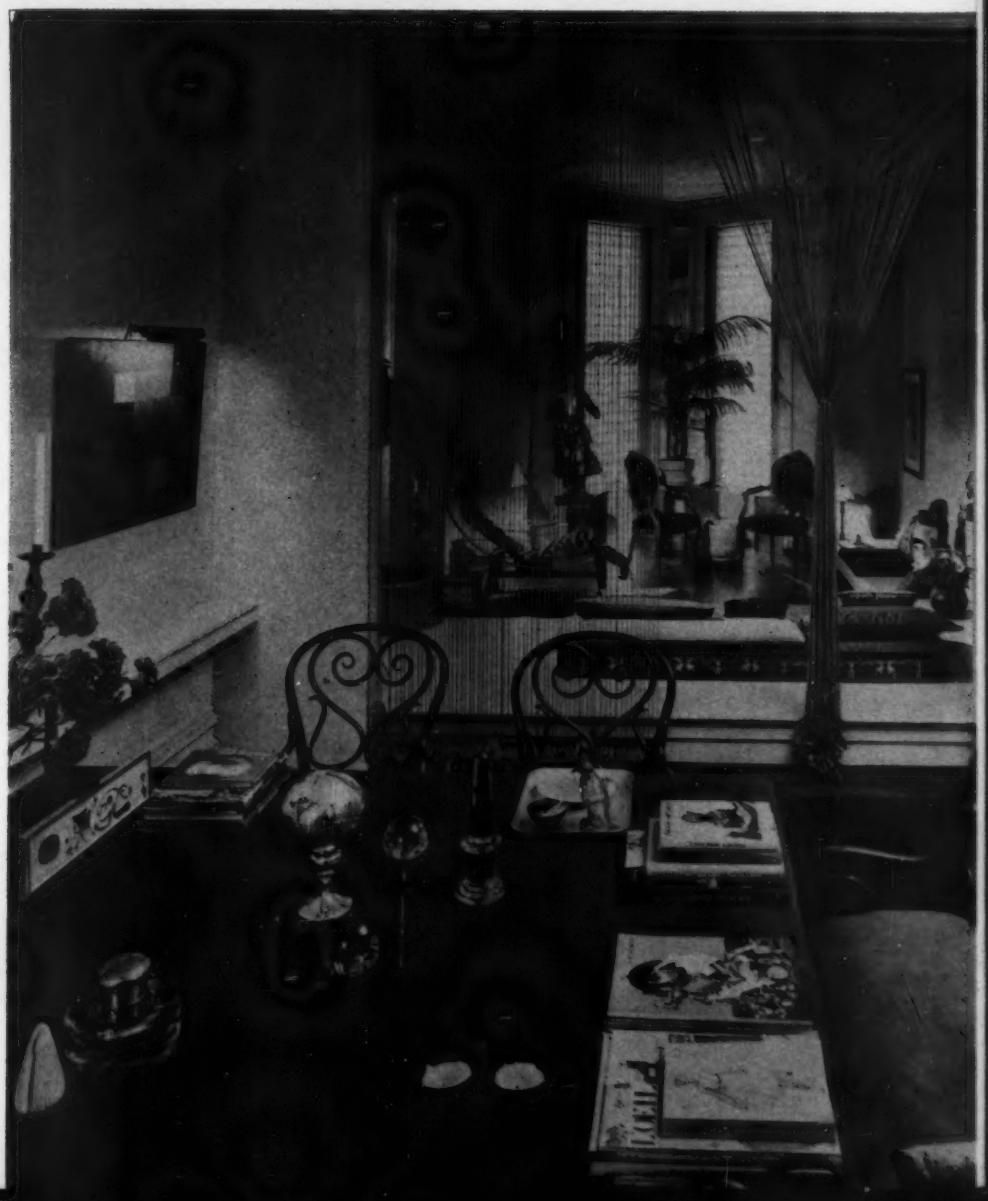
In men's department, walls are in Katzenbach & Warren white brick paper accented by panels depicting an Arizona theme; the light cornice is bright orange, panels are in shades of blue, bright yellows, oranges, black and white, and Crucible D chairs are upholstered in Durahyde bright orange Palomino.

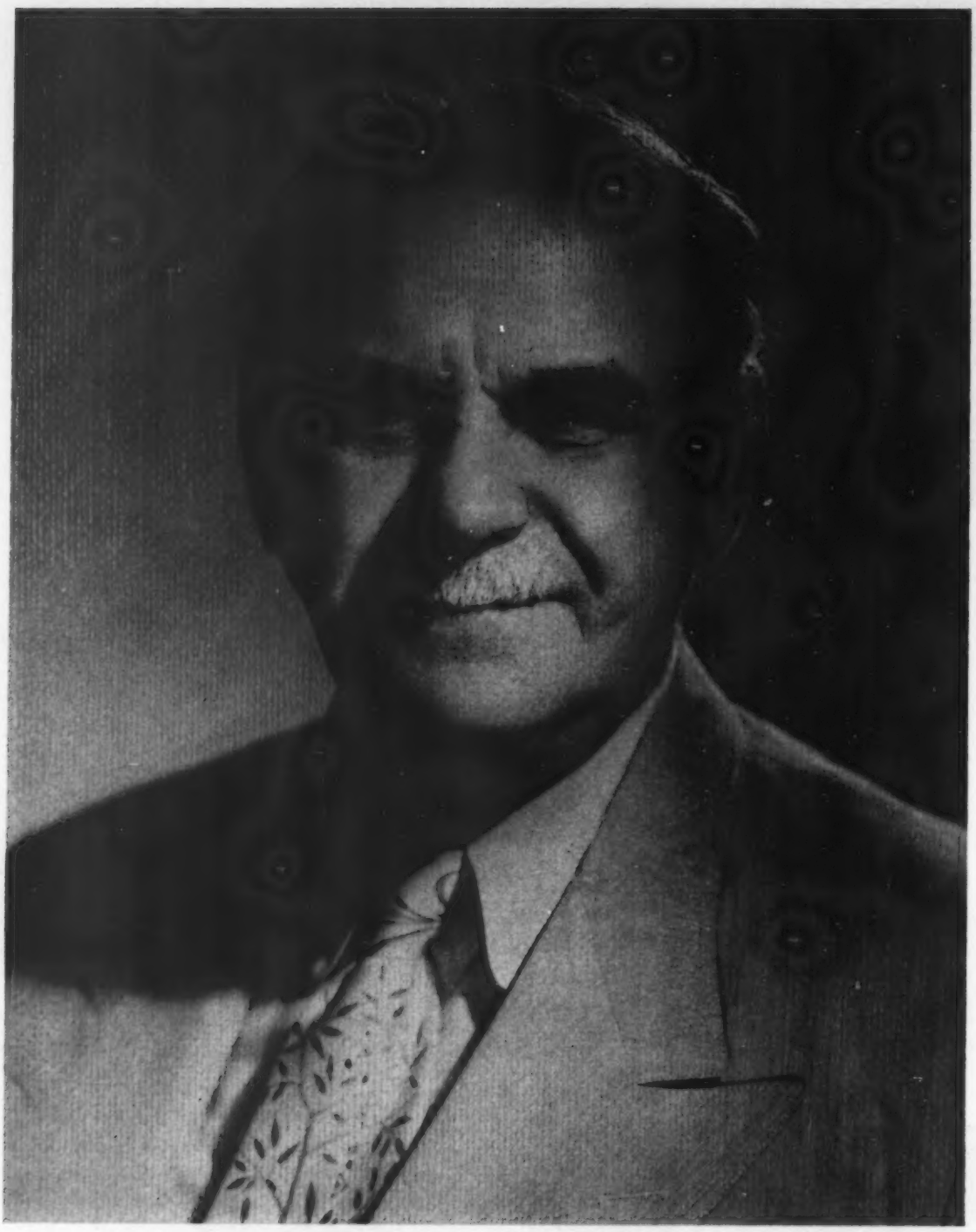
Maynard L. Parker

Idaho

First Honorable Mention in S. M. Hexter's Interior of the Year Competition went to this dramatic residential interior with dining and work area separated from living area by lengths of heavy jute cord, weighted with metal washers; platform behind the curtain has large foam rubber cushions covered in bitter green and gold with accent pillows of orange and tobacco brown; antique oak table is covered with olive green felt, Bentwood chairs have cushions in tobacco colored cotton; paintings and accessories include drawings by Paul Klee, Picasso, Nell Blaine, Miro, and crystal gazing balls.

Interior Designer: **Benjamin Baldwin, A.I.A.**
Installation: **Residence**
Location: **Chicago, Illinois**





MITCHELL SAMUELS
1880 1959

Designer and taste-setter for the Titans

H.V.A.

A biographical sketch of Mr. Samuels appears on page 257

SPENCER KELLOGG & SONS' NEW OFFICES...
REFLECT THE PERSONALITY OF A LEADER

"A fine, well-managed company"..."reputation and integrity of the highest order"...are impressions deftly interpreted in the decor of the new Spencer Kellogg and Sons executive offices. The appropriateness of Kittinger Furniture in creating a representative "company showcase" is recognized by more and more of the country's leading Interior Designers.

In this handsome installation for the Spencer Kellogg organization, William H. Prentice, Inc. of Buffalo, N. Y. drew upon the unusual facilities offered in the Kittinger and Williamsburg collections of fine furniture...including custom-made designs, such as Board Room Tables, etc.

In addition to the New Edition of the Kittinger—Williamsburg Catalog in your files, visits to our Showrooms in Buffalo, New York, Boston, Chicago, Dallas, Los Angeles and San Francisco will prove helpful in your contract work. For further information write Contract Division, Kittinger Company, 1923 Elmwood Avenue, Buffalo 7, New York.

Advertisement

Market Spotlight

continued from page 124

Rubee in Grand Rapids

The rapidly growing collection of contemporary furniture by Rubee Furniture Mfg. Corp. is now being shown in Grand Rapids at the showroom of Arthur L. Shera Galleries, Waters Building, in settings designed by Richard Himmel, A.I.D. Many of the featured designs are being shown for the first time and include a new sofa-lounge from the firm's "Kashmir" group, with spindle back, square legs and connecting stretchers. Also new is the dining-card table—with neatly scaled matching chairs—from the Skol group. Designer Himmel has created attractive backgrounds for the furniture: textured wall coverings, woven hangings and net curtains. Accessories throughout are by Jo Mead Designs. Rubee's home address is 1026 W. Van Buren Street, Chicago; in New York, the collection is at A. H. Stiehl, 28 W. 20th Street.

Spotted in Chicago

The setting pictured here shows a variety of offerings available at the showroom of John R. Willis & Co., Exhibitors Building, Chicago. The seating unit with attached table is by Robert John and would be especially appropriate in a reception area or waiting room. The lamp, from the collection of Jim Hurt, was made by Mexican craftsmen and is available in a variety of colors and finishes. One of the newest offerings is the decorative tree by a firm called Flair. Selected for their unusual shapes and sizes, Flair trees once grew on the shores of Lake Michigan and have been treated with a special preservative before being finished in a choice of twelve stock colors or three metallic finishes. They are available without leaves or with artificial grape or maple leaves. The architectural screen by Peter Pepper Products comes with solid walnut frame and birch panels, and features built-in plungers so that it will fit any ceiling between 6′ 10″ and 9′ 6″ in height. The wall clock in a contemporary sunburst pattern is also by Peter Pepper.

Continued on page 229

Toughest test for carpets—the popcorn proving grounds!

"ACRILAN® carpet is clearly superior," says theatre supply executive. A letter received recently from a principal in a West Coast theatre supply company, directed to the Alexander Smith contract carpet division, really tells the whole ACRILAN carpet story—tells it more directly, in fact, than any advertising claims that might be made. "We want you to know we are very pleased with ACRILAN carpet in general, and Alexander Smith's Acriwood, in particular. We want you to know why. It all concerns our recent experience with an important chain of 252 theatres. We discovered this account was having serious problems in trying to remove stains from its carpets caused by spilling of soft drinks and butter from popcorn machines. After experimenting with a number of carpets, made of all types of yarn, Acriwood emerged as clearly superior carpet, outperforming all the other carpets tested. We are now in the process of reordering this grade for the entire chain."

If theatres have gotten the picture, why not double-feature ACRILAN carpet and its resistance to stain in your installations?

ACRILAN® carpet is the registered trademark of The CHEMSTRAND Corporation for carpets containing from 70% to 100% of Chemstrand's acrylic carpet fiber in the pile. The carpet must conform to rigid specifications for pile thickness, weight, and blend fibers when used. ACRILAN carpet is now produced, pursuant to license from CHEMSTRAND, by these mills: Artloom / Bigelow / Cabin Crafts-Needletuft / Callaway / Coronet / Downs / Firth Industries, Incorporated / Gulistan / Hardwick & Magee / Lees / Loomweve / Magee / Mohawk / Philadelphia Carpet Company / Alexander Smith / In Canada: Harding Carpet

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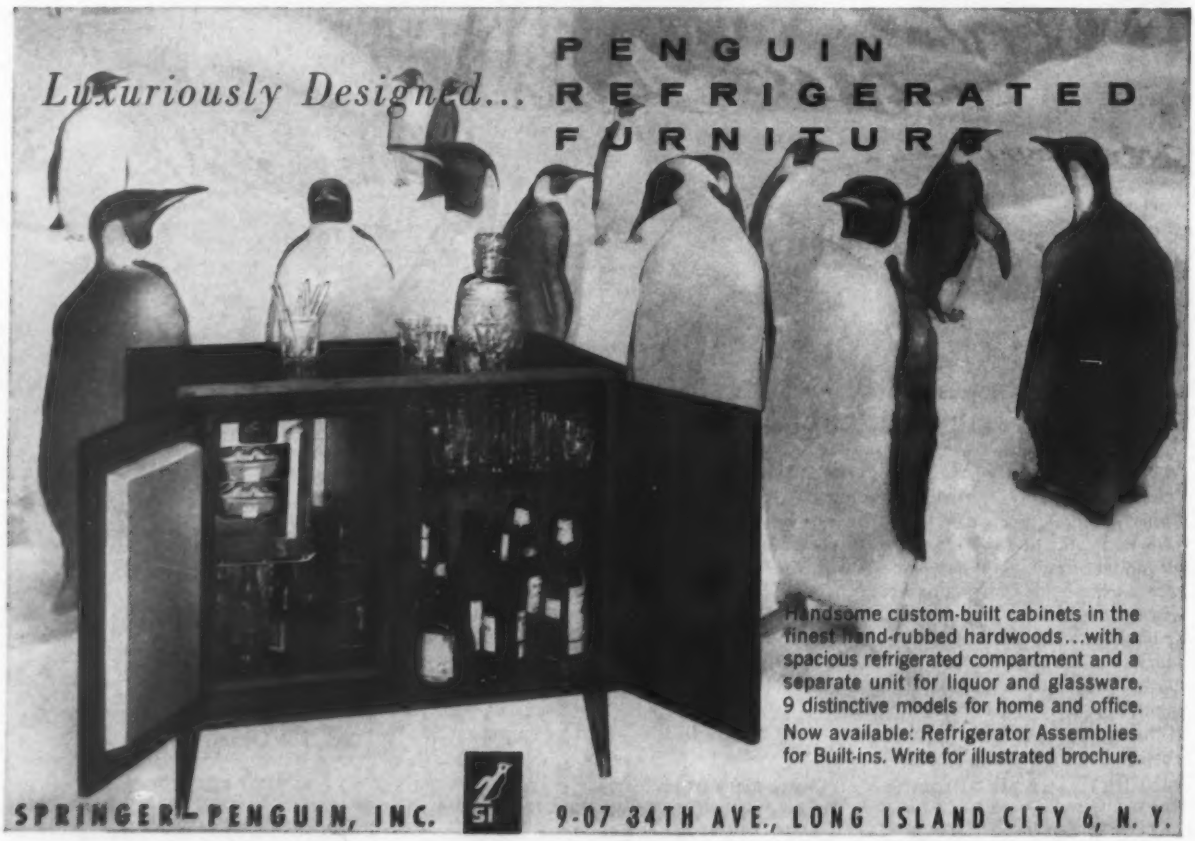
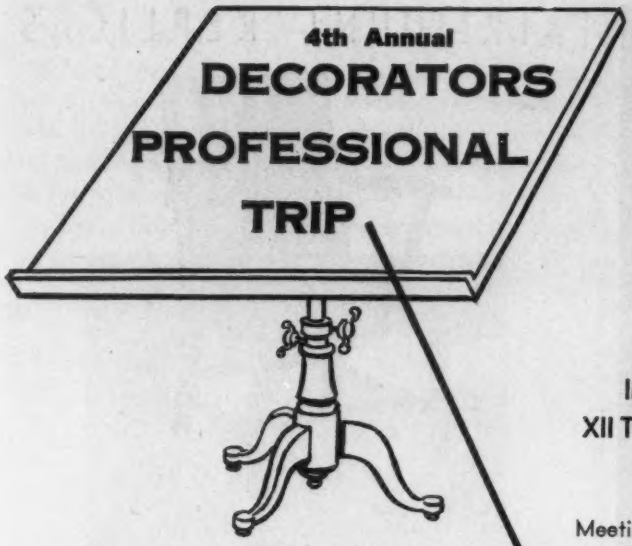


4th Annual

DECORATORS PROFESSIONAL TRIP



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Visits to studios, artisans' shops, antique shops and factories for home furnishings . . . accompanied by local decorators and architects.

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  Trip to the J.S.A. textile factory in Busto Arsizio; tour of the Como silk district; visit to Meda, center of furniture factories.
- **VERONA**
  Attendance at opera in the Roman Arena.
- **VENICE**
  Special visits to the Venetian Palladian Villas; excursions to glass and embroidery factories in Murano, Burano and Torcello. Visit to the Biennale.
- **FLORENCE**
  Trips to ceramic and glass factories at Monte Lupo and Empoli; the Ginori porcelain factory.
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  Private visits to palaces of Roman aristocracy.
- **NAPLES**
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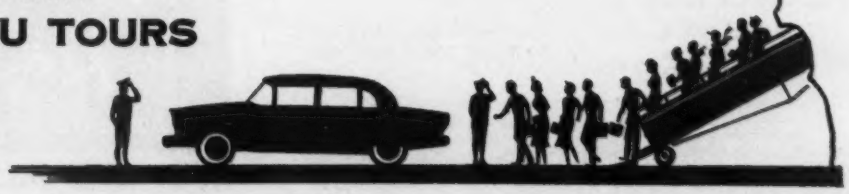

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Mural Art

Muralist Harold M. Kramer, of Scenic Backgrounds, Inc., 848 N. La Brea Avenue, Los Angeles, California, evolves special techniques of painting designed to harmonize with the interior for which it is intended. For example his latest assignment a mural for Seaboard Finance offices in Los Angeles, is painted in a medium consisting of various sized flakes of sawdust shavings suspended in a pure

rubber latex binder with color pigment added. Its textural surfaces rise as much as two inches from the wall surface while the cut-out sail shapes are suspended free of the wall. The imagery presents symbols of the sea, waves, sky, clouds, sails, sun, moon and rain with colors correlated with the rest of the room. The thickened and rough textural qualities are intended as a contrast to the highly finished surfaces of furniture and walls.

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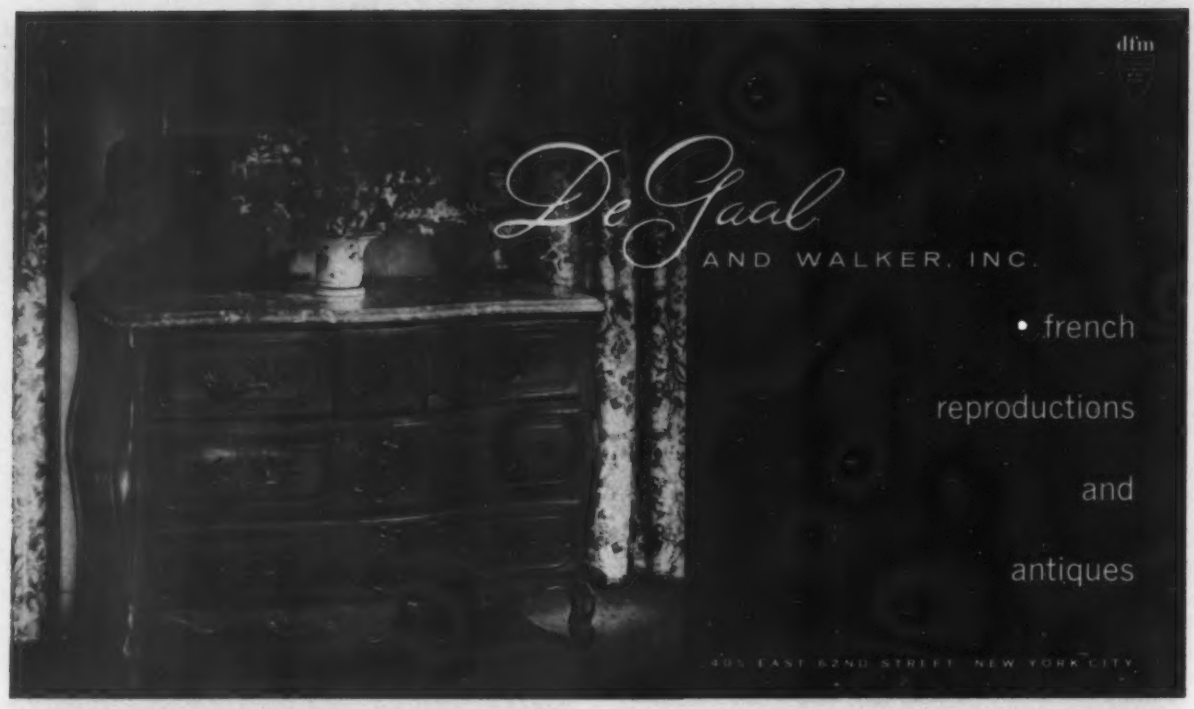

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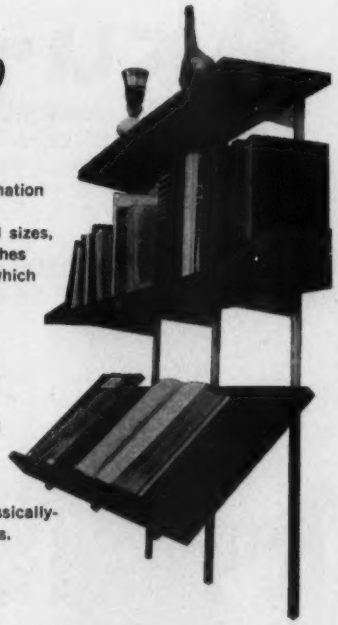

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Designs in Plastic Laminates

Formica's line of laminated plastics grows bigger with the years, and 1960 marks the largest increase with the introduction of nineteen new designs and colors. Designs are imaginative yet subtle; colors are either fresh and sparkling or gently muted. The new group *Tide-*

stone, created by Raymond Loewy Associates, is particularly appealing with its pattern of stone fragments in grayed greens and beiges on a white sand field. *Parfait* is more playful in quality, offers delicate almond-hued or

Continued on page 235

Aku-Aku

ANDIRONS

Faithful replicas of the famed Easter Island mystery statues. Absolutely unique, these heavy duty (52 lbs.), highly decorative andirons create fascinating effects in the reflected glow of firelight. Pair, with removable log holders:

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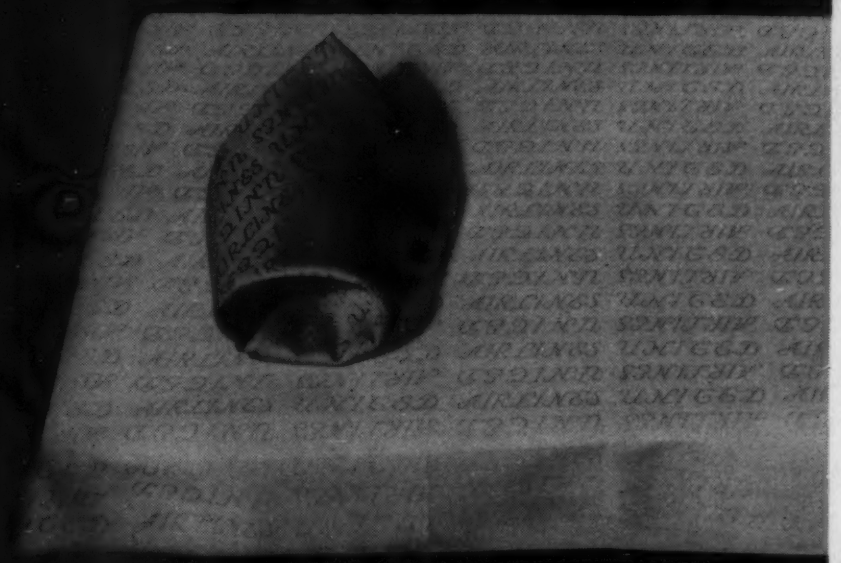
Like other leading designers and decorators, Raymond Loewy Associates know discriminating diners respond to attractive surroundings...know that only vat dyed yarns can produce brilliant, permanent colors and the intricate patterns designed for United Air Lines'. Only a yarn dyed fabric such as Hardy uses in all Hardy Craft cotton damask table napery — can allow free expression of design and color combinations to meet every specific requirement.



Loewy's continuous "United Air Lines" pattern is handsomely executed in yarn-dyed beige and cocoa cotton damask by Hardy Craft to complement the luxurious, modern interiors of United's new DC-8 jets!

We welcome the opportunity of working with you

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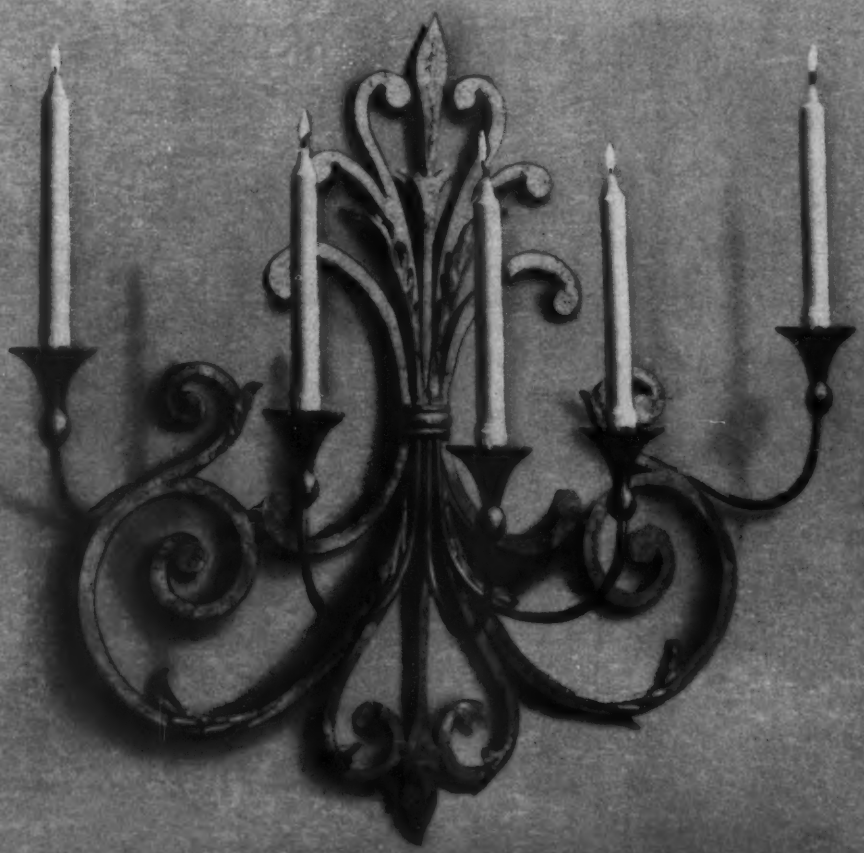

W-1003 — Five-light Wall Sconce. Hand-wrought metal in antique gold leaf finish. Dimensions: 27" x 28½". Interiors' Import Co., Inc./Showrooms: New York/783 Third Avenue, A. Marangoni, Pres. Chicago/ Merchandise Mart, Space 6-170. Outside U. S. Inquire: P.O. Box 668, Florence, Italy.

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MARKET, *continued from page 232*

lime tracery on a creamy background. *Frost* is a serene backdrop with its quiet design of superimposed beiges, and *Bon Bon* is a confection of small dots asymmetrically sprinkled in colors of caramel, mocha and mint. Four new woodgrains and seven new colors in *Formica Solids* complete a very pleasant plastic picture. The Formica Corporation is a subsidiary of Cyanamid, Cincinnati, Ohio.

New Azrock Flooring

Latest in the extensive line of asphalt floorings by Uvalde Rock Asphalt Co., 500 Frost Bldg., San Antonio, Texas, is the *Vina-Lux 800* series of heavy-duty architectural patterns in a new vinyl asbestos tile. The tile is

9" x 9" size, in three thicknesses: 1/16", 3/32" and 1/8", with colorchips uniformly distributed over the surface and throughout the full thickness of the tile—from top to bottom. The 800 Series is made of a thoroughly

Continued on page 237

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Tables and wall panels of Ceramic Tile, custom glazed and fired. Your colors and designs executed in OUR NEW DECORATOR SHOWROOM and Workshop.

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Greatest innovation you can offer your clients for deep, deep slumber or tension-free relaxation. It's Select-A-Rest, the wonderful new unit that quickly converts your clients' bed (any size) into a *contourized* haven of rest for sleeping, reading, relaxing, eating or TV viewing. Head and foot sections raise or lower independently, at fingertip control, to produce any desired position. *Now available in traditional or modern sofa versions, for den or office.*

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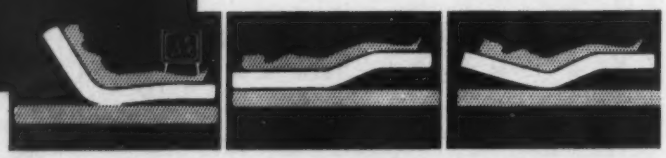


Select-A-Rest by Dura Corp.

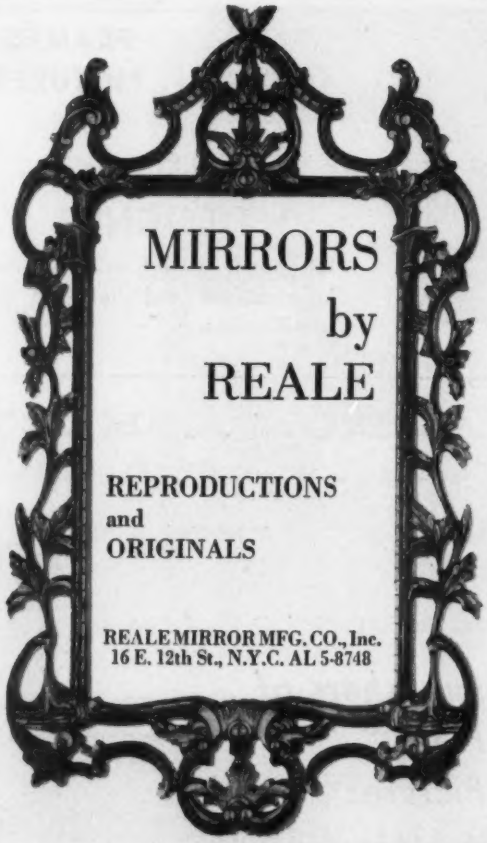
MARKET, *continued from page 235*

blended, tightly knit composition of vinyl plastic resin, asbestos fibers, coloring pigments and inert fillers; the tile is dimensionally stable, uniform in thickness, accurately cut with true corners and square edges, and is factory-finished and polished. The closely textured surface makes maintenance simple and easy *without* waxing, and it offers excellent resistance to abrasive wear and indentation, is greaseproof against both vegetable and petroleum oils and greases, resistant to alkalis and most commonly used solutions; and, unaffected by moisture, it is easy and economical to maintain. The result is a safe, slip-resistant surface with or without wax. Another excellent point in its favor is ease of installation, since the *800 Series* can be installed safely on concrete in contact with earth, on or below grade; or on suspended double wood, plywood or concrete, or radiant heated floors. There are six smart colors to choose from: Verona white, San Marino blue, Sorrento sand, Venetian beige, Florentine white, and Genoa gray. A description booklet is available for the asking.

New Grille for Indoors and Out

Alshade is a new decorative grille introduced by the Aluminum Company of America, 1501 Alcoa Building, Pittsburgh, Pa., to meet the need for solar shading and decorative screening at a reasonable price. The varia-

Continued on page 238



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60"x18"x16"

WD-173
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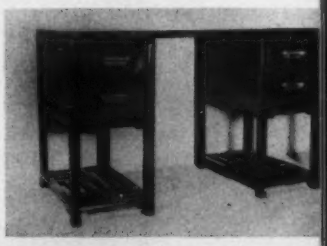
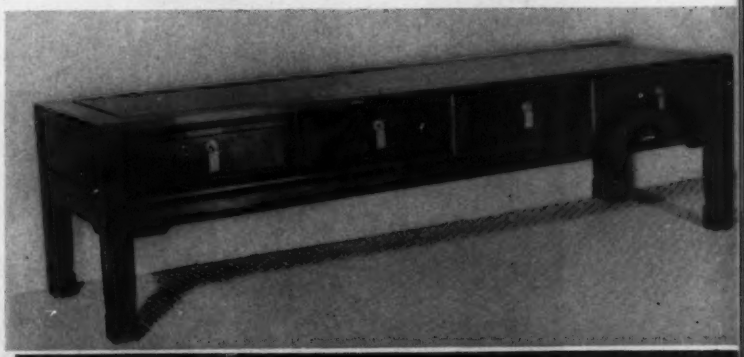
48"x25"x31"



LC-190
Lamp Cabinet
30"x30"x22"

C-198
Low Sideboard
60"x18"x25"



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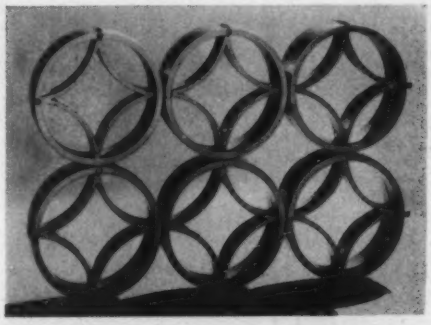
MARKET, *continued from page 237*

tions of the design include a unit consisting of front and back mating circles, having an over-all depth of four inches; a single circle with a special back plate and a depth of two and nine-sixteenth inches; and a unit of two mating back-up plates assembled back-to-back. All three units are finished in a choice of eleven hues and can be used for overlays for lobby walls or as screens on terraces, gardens, and swimming pool areas.



New Vinyl Sparkle

For functional work surfaces with unusual beauty, Congoleum-Nairn Inc., 195 Belgrave Drive, Kearny, New Jersey, introduces their new *Wondertop Vinyl Covering,* an economically priced, inlaid vinyl surfacing product which can conform to almost any shape or form. The

Continued on page 241

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"The Goddesses"—a striking hand-screened scenic on Winfield Papers' glimmering new VinyLock Foil grounds—translated from stone rubbings in a Siamese temple. Waterproof; washable. Three panels. Five colorways. Folder on request from the distributors listed below. "The Goddesses" is handprinted in San Francisco by WINFIELD DESIGN ASSOCIATES.

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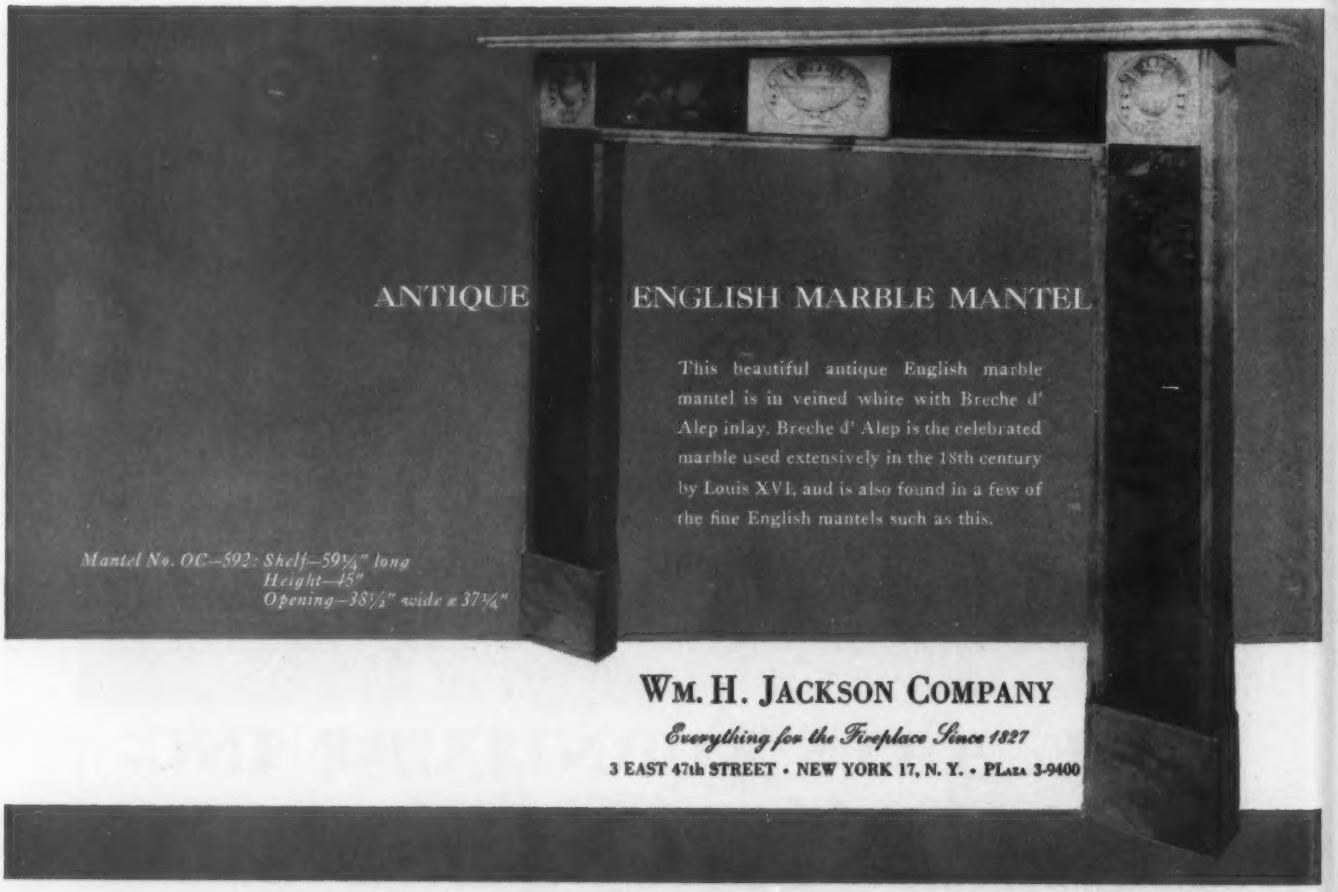

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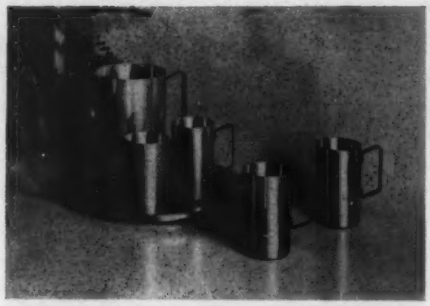
MARKET, *continued from page 238*

colors white, pink, turquoise, yellow, and beige, highlighted with sparkling *Metalflake,* are correlated with leading household appliances as well as Congoleum-Nairn fine floor coverings the smooth, scratch and stain resistant sateen finish is perfect for counter tops, table tops and shelves. Easy to install and with no dirt-catching seams, the surfacing covers effortlessly and hides surface irregularities. The firm recommends a special Congoleum-Nairn adhesive to insure permanent bond.



New Life Light-Switch

A new "Hi-Lo" dimmer control switch created by Saul Slater, for the Slater Electronics Corporation, Glen Cove, New York, is designed to increase both efficiency and economy in indoor and outdoor lighting. An improvement over the on-off, one position light switch currently in use, the dimmer control encourages economy, since it gives over twenty times the length of service from the ordinary light bulb, (except fluorescent) when used in the dim position. The usual light bulb has an average life of 1,000 hours, while using the low position on the dimswitch guarantees a life of over 20,000 hours for any bulb. No elaborate wiring or plastering is needed. The product is attached to regular commercial wiring, and easily installed by replacing the ordinary switch. Available in sturdy fireproof ivory colored Bakelite or in satin finish stainless steel the product is ideal for night light use, for creating mood effects and wherever momentary light blindness is to be avoided.

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Bentwood Rockers

The rocking chair is back and Astra Bent Wood Furniture Co., 61 West 46th Street, New York, has a beauty. It is made in Austria and is a reproduction of a famous Bentwood model with all the charm of the original and its graceful curves. The back and seat are hand caned, and the wood is finished in light walnut. Not only is the chair extremely comfortable, but there's something about a rocker that is completely relaxing. What's more, the price is unusually modest.

New Marble Sealer

The Watco-Dennis Corporation, 1640-20th Street, Santa Monica, California, has announced the development of a new penetrating sealer to prevent marble surfaces from staining and discoloring. The new product is called "Watco Marble Seal". It is not a surface coating such as wax or silicone but a penetrating oil and resin polymerizer that is said to seal the porous surfaces of marble and similar stone products from within. It is applied by wiping on and being allowed to penetrate after which the surplus is removed. For complete information and descriptive literature, write the manufacturer at the above address.

Bethlehem in Cleveland

Bethlehem Furniture Mfg. Corp., has opened a new showroom in the Cleveland area. Located at Gordon Furniture, 2201 Superior Avenue, the showroom was opened to fulfill the needs caused by rapidly expanding business.

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See Biggs Hepplewhite Writing Desk on Page 99 of March House & Garden featuring the "office at home."

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Custom Makers of Contemporary and Traditional Furniture
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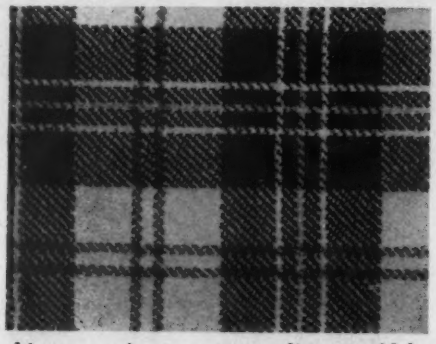
Plaids and Plains

Duraloom Carpet Mills is now offering two new groups of carpets made in Scotland by William C. Gray and Sons Ltd. The first is a luxurious Wilton called *Armada,* woven from a blend of selected East Indian and Scottish Blackface wools. This is available in 19 solid colors and 8 widths ranging from 27″ to 15′. The combination of fine wools and traditional Scottish skill at the loom



makes this a superior carpet any client would be proud to own. The second group is a series of *Ayrtex Plaids* available in six authentic clan patterns and colors. The repeat varies in length from approximately 12″ in the Macpherson tartan pictured here to 18″ in the Ancient Macbeth. All are in 36″ widths. Both groups are permanently mothproofed. For a full-color brochure illustrating the plaids, and the names of distributors, write Duraloom, 37 East 75th Street, New York.

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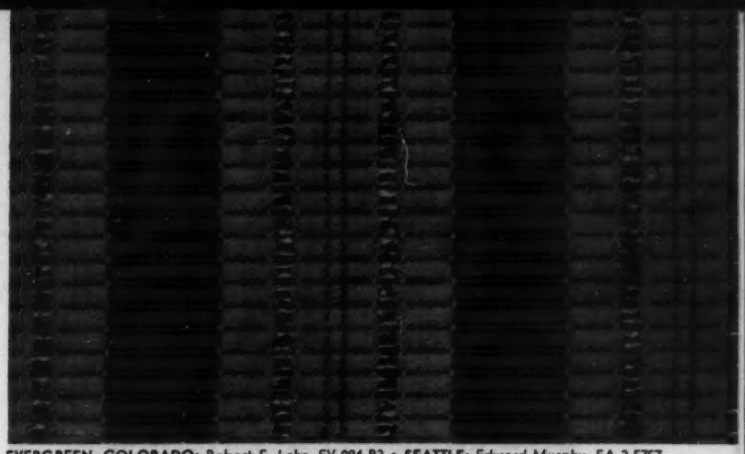

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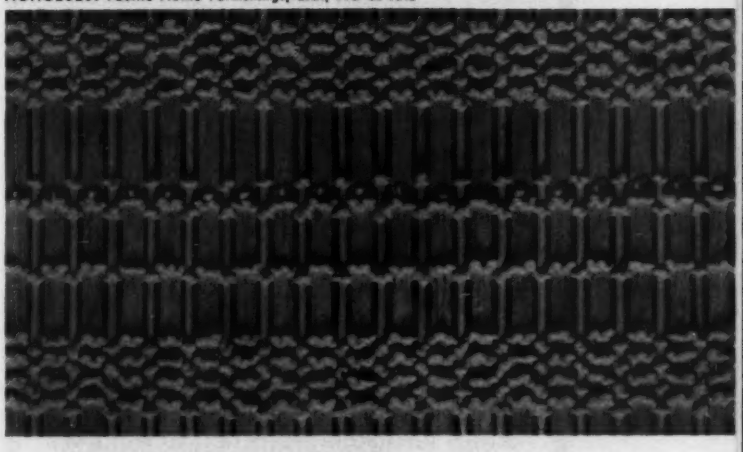
HONOLULU: Pacific Home Furnishings, Ltd., HO 50-1845



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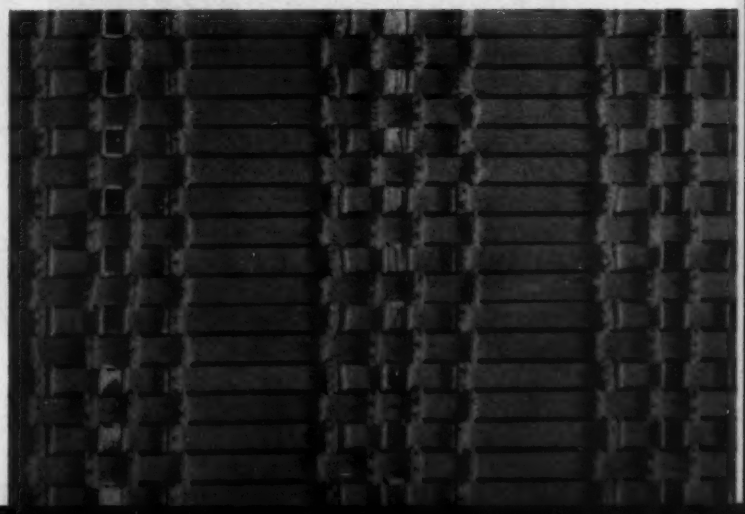

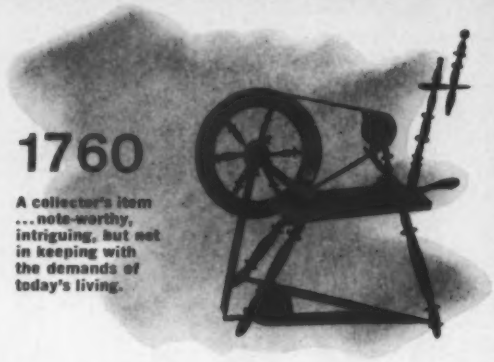

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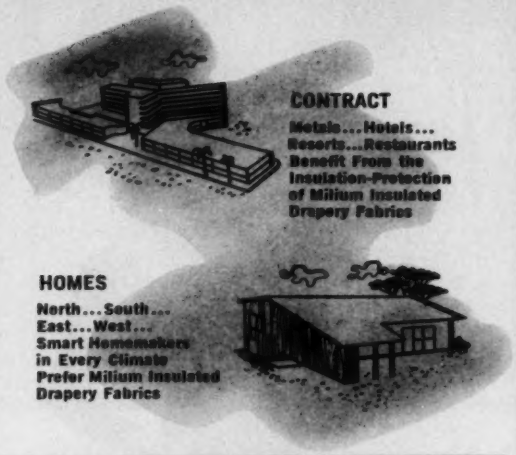

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TRADE NOTES

Amtico Color Film

"Imagination Takes the Floor" is the title of a new 12-minute motion picture produced by the Amtico Flooring Division of American Biltrite Rubber Company. The full-color film travels from a dealer's showroom display through a number of striking vinyl flooring installations including the home of Hollywood actor Cornel Wilde. Free full-color prints of the 16-millimeter sound film can be borrowed from American Biltrite Rubber Company, Trenton 2, N. J.

Walnut Exhibition

An exhibition of fine woodwork finishes, selected and evaluated by a jury of experts, will be held in Chicago's Merchandise Mart this summer. It is being sponsored by the American Walnut Manufacturers Association. Four categories of finishes are to be judged: bleached or pigmented; oil or oil effect; conventional; special performance, such as polyester. Every finish manufacturer is eligible to submit one or two finishes in any or all of the four categories. The association will provide participants with 16" x 24" panels for their entries. The closing date for entries is May 1, 1960. For further information and entry panels, write the American Walnut Manufacturers Association, 666 Lake Shore Drive, Chicago 11, Illinois.

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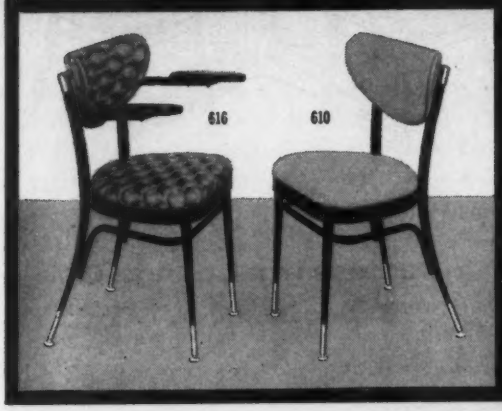

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Design in Hardwoods Competition

Winners in the annual "Design in Hardwoods" competition, sponsored by the Fine Hardwoods Association, have been announced. Awards were presented in five categories, and seven entries won highest honors. In Production Furniture, duplicate Highest Honors awards were given: Jorgen G. Hansen and Jens Thueson of New York received an award for a walnut plywood bar cabinet with solid walnut doors and base, manufactured by Romweber Industries; and Jens Risom of New York for a complete line of walnut plywood and solid walnut office desks, tables and chairs, manufactured by Jens Risom Design, Inc. Top awards for Architectural Installations went to architects Walter H. Sobel and J. Stewart Stein, of Sobel and Stein, Chicago, for their design of the sanctuary and chapel of the Oak Park Temple, B'nai Abraham Zion of Oak Park, Illinois. In the same category, Highest Honors went to Harry Weese of Chicago for his design of the U. S. Embassy at Accra, Ghana. In the Custom Furniture category, highest Honors went to Leon Gordon Miller of Cleveland for an executive office desk, side unit and rear cabinets in teak and veneers in a natural teak finish, manufactured by the Haynan Wood Products Company of Cleveland. First prize for Serious Sculpture was received by Egon Weiner of Evanston, Ill., for a head of Johnny Appleseed carved from a stump of an apple tree. In the General Products classifications,

Continued on page 254

"S. A."*

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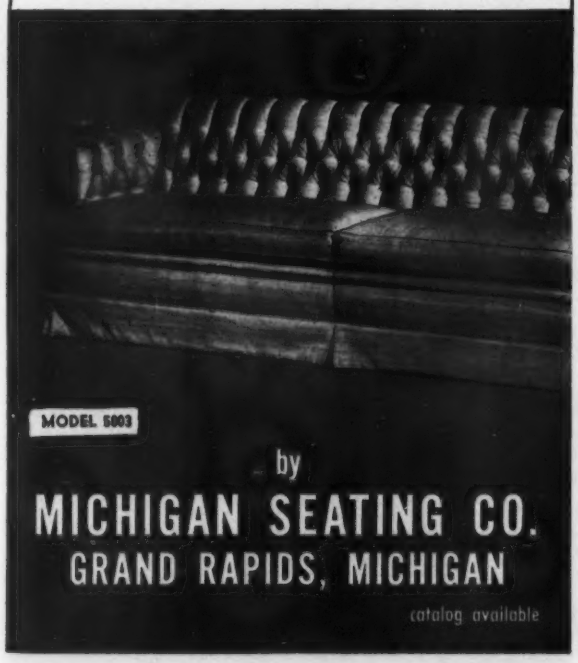

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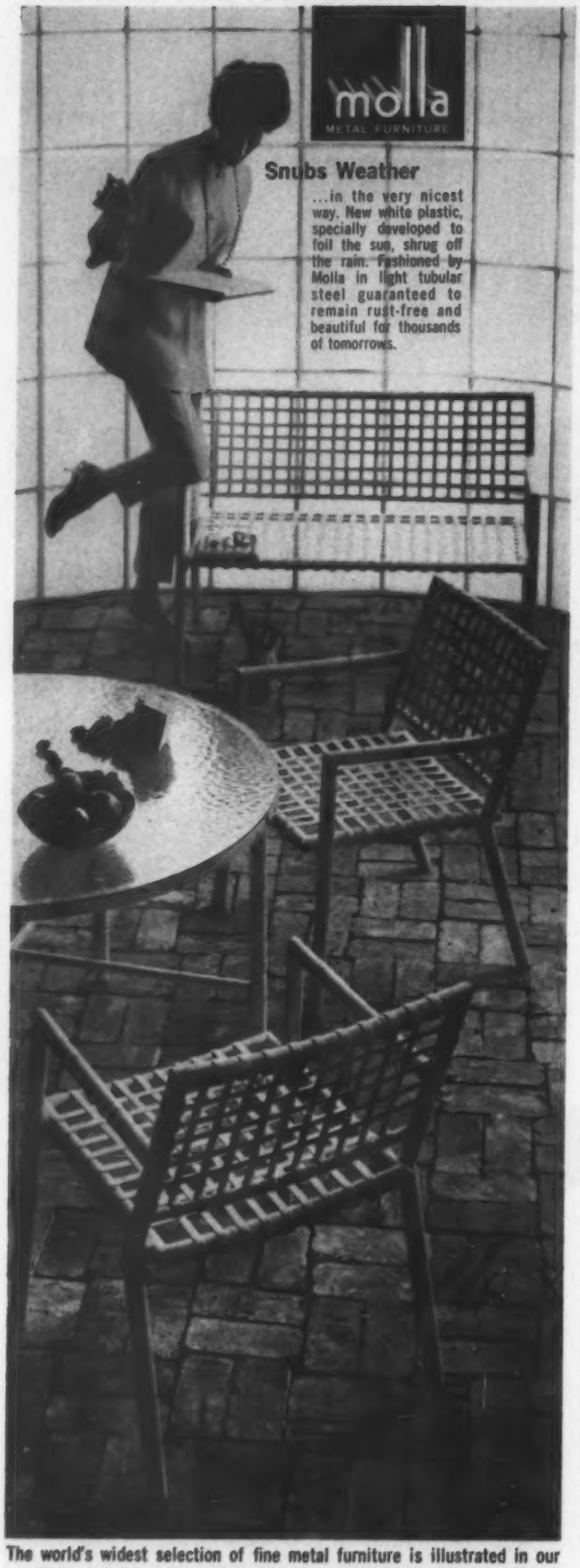

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TRADE NOTES *continued from page 253*

Highest Honors were received by Monte Hartman and Tor Petterson of Tor Petterson Associates, Pasadena, for a case for electrical testing instruments made from solid American walnut. The seven top winners will have their winning entries displayed for the rest of the year in the Hardwoods Exhibit at Chicago's Museum of Science and Industry.

Room of Tomorrow: 1961

Marion Heuer, A.I.D., of Chicago, will create the 1961 "Room of Tomorrow", sponsored by a group of top manufacturers to show product and technical advances in a setting which forecasts the trend of hotel and motel guestroom interiors. The room will make its debut in November at the National Hotel Exposition in New York.

Furniture Design Awards Contest

The National Cotton Batting Institute and National Cotton Council, sponsors of the annual Furniture Design Awards contest, have announced an expansion this year to include two additional cash prizes. There will be four awards of $1,000 each and four of $500 made in 1960. First held in 1958, the contest was inaugurated to emphasize the versatility of cotton and spring construction in furniture. Deadline for receiving entries is June 6th. For complete information, write National Cotton Council, P.O. Box 9905, Memphis 12, Tenn.

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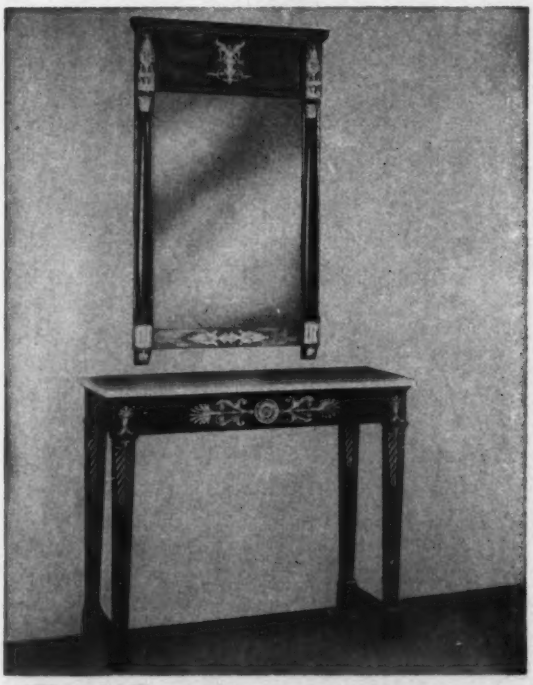

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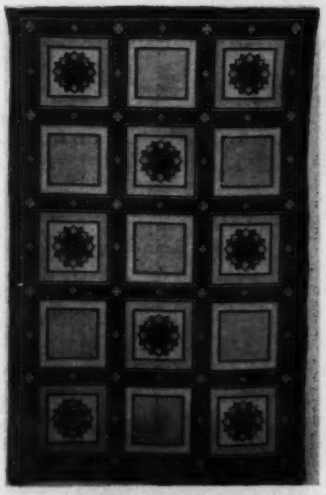

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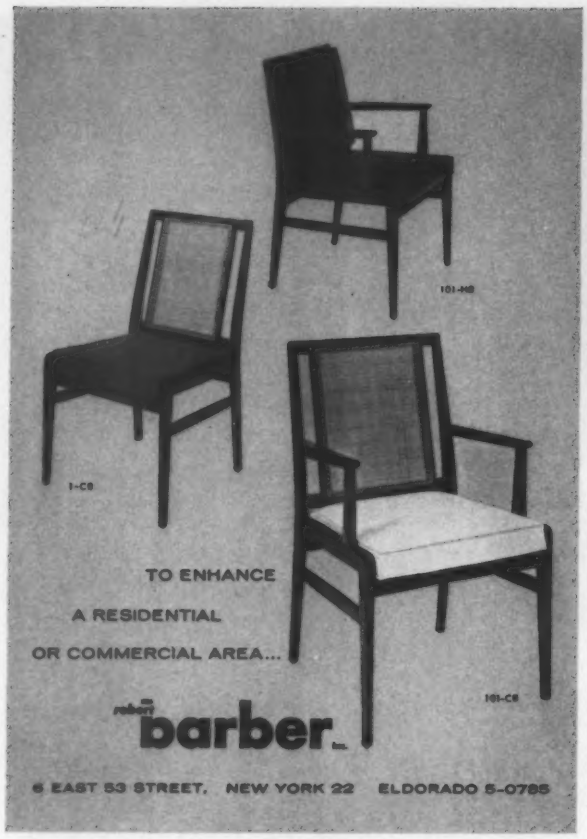

17x38 Oriental in Board of Directors' Room, Royal Bank of Canada

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MITCHELL SAMUELS, *continued from page 222*

Mitchell Samuels, chairman and co-founder of French & Co., one of the world's largest dealers in art treasures, died in November of last year, just a year after the company, in its new building in New York at 980 Madison Avenue, celebrated its golden jubilee of fifty years in business.

Mr. Samuels, president of the firm until 1957, was agent and advisor to many of the country's wealthiest collectors. He was named for his birthplace, Mitchell, S. D., where he lived until 1898 when his family moved to New York and he began work for W & J Sloane, rising in a rapid succession of promotions to the post of purchasing agent for the decorating department, meanwhile studying architectural drawing and the history of art nights at Cooper Union and the Chase School of Art.

In 1907 he and Percy W. French purchased the firm of Sypher & Co., with the help of Charles M. Ffoulke, a Washington merchant whose hobby was collecting tapestries, and changed the firm's name to French & Co. It was the vast Ffoulke collection that started Mr. Samuels' interest in tapestries, a field in which he became one of the world's leading experts. His first client was Elsie de Wolfe, later Lady Mendl, just beginning her career as a decorator with her first client, J. P. Morgan, who also later became a client of French & Co.

Other clients, some for several generations, included such family names as Widener, Vanderbilt, Chrysler, Harriman, Pratt, Getty, du Pont, Mellon, Duke, Lehman, Strauss, Makey, Kress, Schiff, Warburg, and Hearst. The firm has also done business with four generations of the Astor family and three of the Rockefeller clan, as well as extensive work for George Blumenthal and Arthur W. Davis.

It was Mr. Samuels' sale of the great table from St. Donats Castle in Wales to William Randolph Hearst that led to Mr. Hearst's purchase of the entire castle, which was dismantled and shipped to San Simeon, Calif., where it was reconstructed. Subsequently, Mr. Samuels sold Mr. Hearst about $8,000,000 worth of tapestries, sculpture, furniture, paintings and architectural elements to furnish the castle.

Another famous installation included objets d'art and furnishings for Viscaya, at Miami, the fabulous estate created by James Deering with entire portions of palaces garnered from Italy and Spain. But the largest collection of antique furnishings supplied were those at Palm Beach which Addison Mizner acquired from the firm.

In 1916 Mr. Samuels obtained the famous Morgan collection of tapestries for $1,600,000. Included in this collection was a Mazarin tapestry, which he immediately sold by telephone to the late Joseph E. Widener for $400,000, reportedly the highest amount ever paid for a tapestry. It is now in the National Gallery in Washing-

Continued on page 259

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MITCHELL SAMUELS, *continued from page 257*

ton. Also in the National Gallery is a sculpture that Mr. Samuels regarded as one of the greatest acquisitions of his career, Donatello's statue of David, made for the Casa Martelli in Florence. In this purchase, too, Mr. Samuels acted for Mr. Widener.

One of Mr. Samuels' most recent accomplishments was the reassembling over a period of years of the set of 13 tapestries known as The Constantine Tapestries, given to Cardinal Barberini by Louis XIII, recently acquired by the Samuel Kress Foundation and presented to the Philadelphia Museum.

* * *

In Memoriam

Frank O'Connell, long-time manager of Stroheim & Romann's San Francisco headquarters, died suddenly on January 2nd. A native San Franciscan, Mr. O'Connell had been in the decorative fabrics field for 38 years, 36 of which had been with Stroheim & Romann, with the exception of a period of wartime service.

* * *

Charles A. Gottesman, co-founder with the late Bernhard Blitzer, of Lightolier Incorporated, died on February 26th at the age of 85. Mr. Gottesman spent his entire business life with Lightolier, and until a year ago was secretary-treasurer of the firm and also a member of its Board of Directors.

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A new product called "Hush-Tex" has been developed by Preco Chemical Corporation for application on ceilings to provide insulation against heat, cold and fire, as well as noise. The product is a thick plastic emulsion, heavily reinforced with cork and asbestos, which gives a rough-textured finish to any surface that can be painted. It is available in a wide range of alkali-resistant colors. Samples and descriptive information are available on request from S. Kawaller, Preco Chemical Corp., 415 Lexington Avenue, New York.

New Distributor for Aetnawall

The United States Plywood Corporation has gained exclusive U. S. and Canada distribution rights, with the exception of the Metropolitan New York area, to Aetnawall metal partitions and Aetnapak steel door-and-frame packages, manufactured by Aetna Steel Products Corp.

News from Lillian Ross

Lillian Ross—Creative Art for Industry, 305 East 60th Street, New York, has been appointed exclusive architectural division representative of Altamira, Inc. for North and South America. The firm will act as sales representative for Venini's polyhedron chandeliers and architectural glass panels. For the first time, the polyhedrons are available individually so that designers can create designs to their own specifications.

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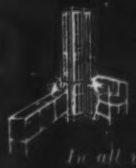

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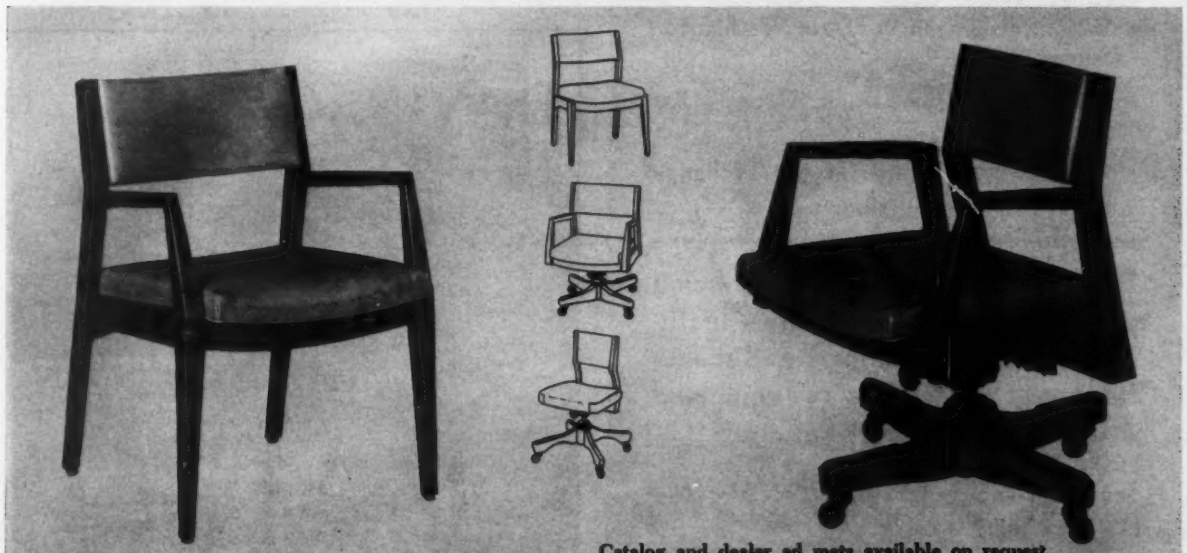

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- **Paul Palmer in Mammoth Mountain Inn, Mammoth Lake, Calif.**
- **Walter Dorwin Teague, A.I.D. in the Boeing Stratoliner**
- **Don Baker of Alfred Easton Poor in Bank of Tokyo, N.Y.C.**
- **A. Dudley Kelly, A.I.D., in Morton Salt Company**
- **William Pahlmann, A.I.D. in Washington Square Village**
- **Marion Heuer, A.I.D., in Capezio Bar (shoe salon)**
- **Gale Arthurs, A.I.D. in the Exchange Bank & Trust Company**

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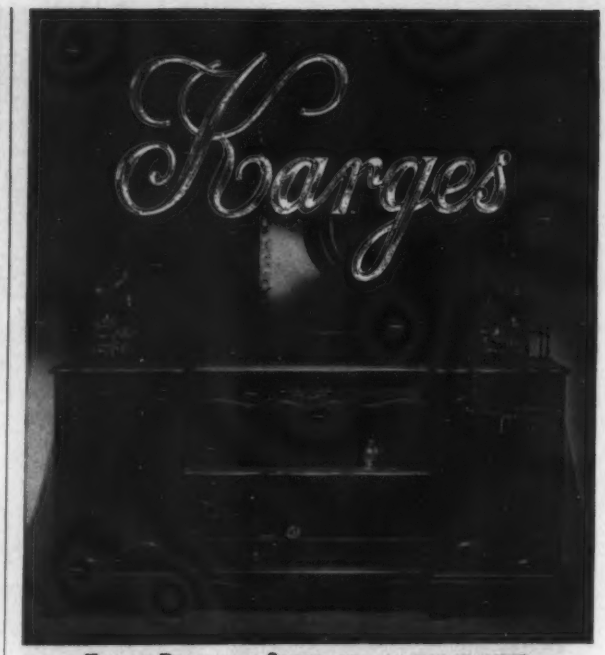

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Herman Kashins in New Space

Herman Kashins has moved to a new showroom space in Room 919 at 225 Fifth Avenue, New York. The firm has given up its giftware line and Early American furniture and is now concentrating entirely on lamps in traditional styling including tole originals, brass models by Godfrey & Wing, and ceramics by Nelson Lebo.

Knoll in Los Angeles

Knoll Associates has announced the opening of a major new showroom for furniture and textiles at 8936 Beverly Blvd., Los Angeles. The largest of the firm's 34 showrooms, the newest one has more than 6500 square feet of floor space devoted to room settings and displays. It was designed by the Knoll Planning Unit, under the supervision of Florence Knoll, with Heino Orro as project captain. Robert B. Cadwallader, previously sales representative in Knoll's Dallas office, will be in charge of the showroom as regional manager.

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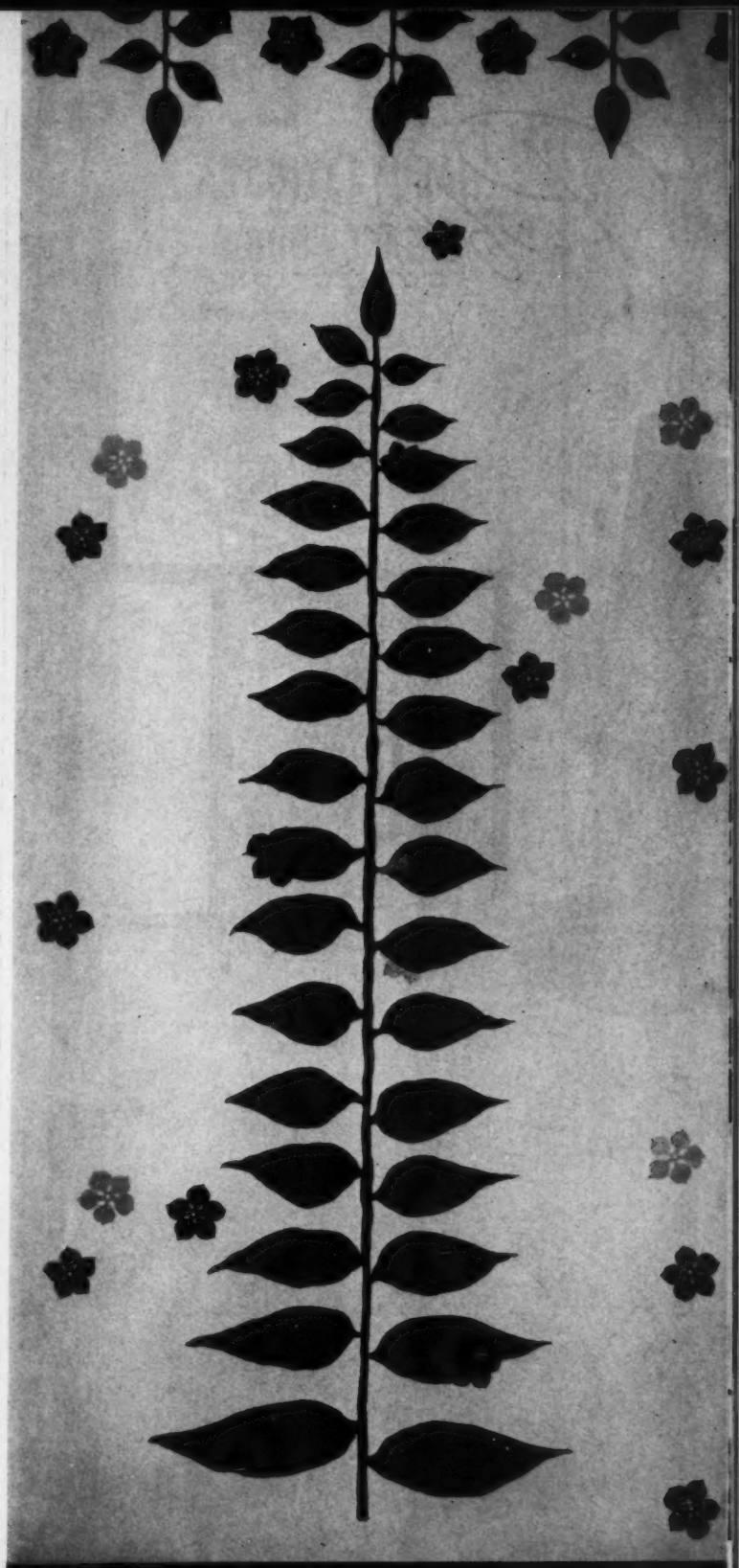

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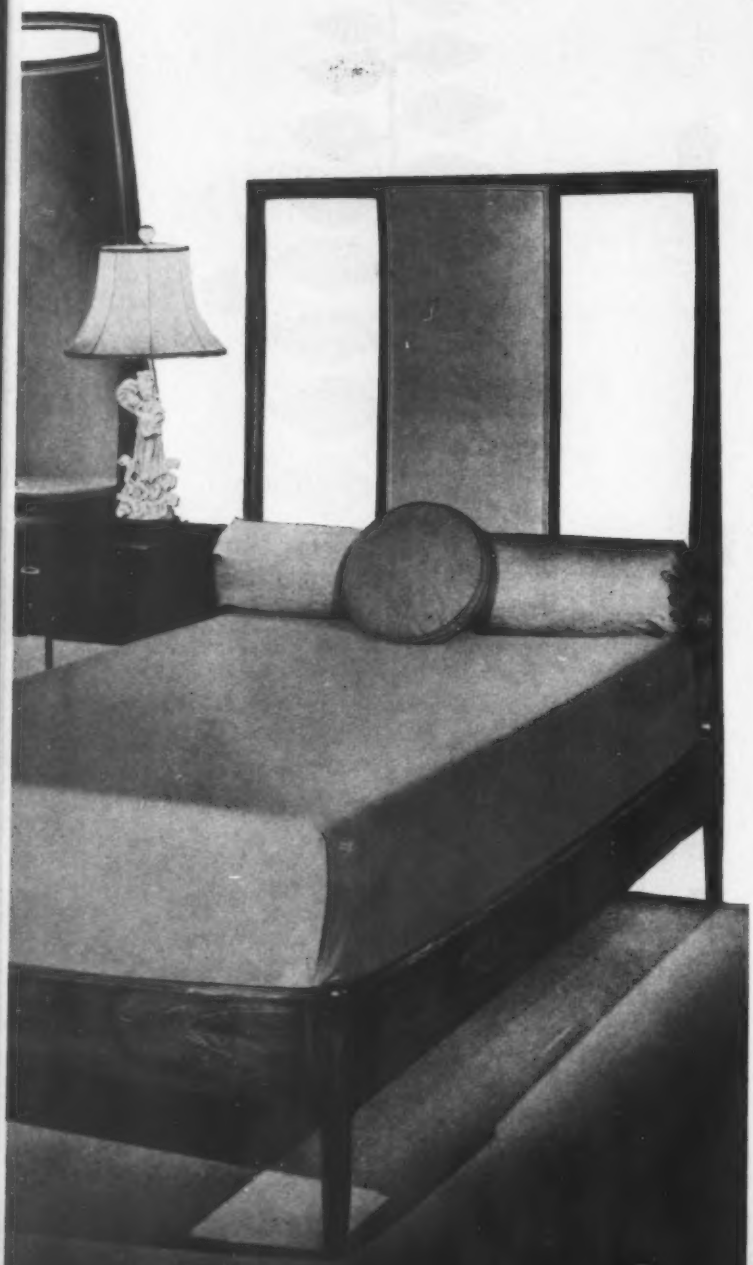

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Manufacturers' Representatives

John C. Nason is Stroheim & Romann's new representative in San Francisco. Mr. Nason formerly had his own showroom on the West Coast and represented many New York fabric and furniture lines during his career.

* * *

Hansen Lamps, 260 East 53rd Street, New York, has announced the appointment of F. Russell Anderson Associates, 91 Broadway, Paterson, N. J. as their New Jersey representative.

* * *

Anton Maix Fabrics has announced the following new appointments: Harold Milner is Sales Manager for the New York City area; Marvin Marks, of the new Directional Furniture Showroom in the Decorative Trade Center, Dallas, will represent the firm in Texas and Louisiana; Walter E. Hunter of the Dunbar Furniture Showroom in Tulsa, will represent the firm in Oklahoma and Arkansas; Jacqueline Kissell is now representing Anton Maix as a fabric coordinator in the New York area.

* * *

Biggs Antique Co., Richmond, Va. has announced the following new sales representatives: C. J. Hall covering Texas, Oklahoma, Louisiana and Arkansas; Jack LaBarge covering Illinois, Michigan and Indiana and parts of Kentucky, Wisconsin and Missouri.

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Sculptured decorations that capture the elegance and beauty of classic, oriental and modern forms in functional pieces of exquisite taste.

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Manufacturers' Representatives

Gerry Shea is now representing Rickberg Imports in New York. He may be reached by appointment at PL 5-2191.

* * *

Interiors' Import Company, Inc., 783 Third Avenue, New York, has announced the appointment of the following new sales representatives: James M. M-Geough in the New England states; Robert M. Mayer in New York, New Jersey, Eastern Pennsylvania and Connecticut; and Dave Satlin in Metropolitan New York and Long Island.

* * *

Helikon Furniture Co., 543 Madison Avenue, New York, has appointed three new agents: Duncan & Huggins, 2209 L Street, N.W., Washington, D.C.; Montag, Inc., 118 Newbury St., Boston; and John Crossley, 220 Decorative Center, Dallas.

* * *

Robert Darr Wert, originator and owner of Country Prints, has announced the appointment of Mary Pentland, 225 Fifth Avenue, New York, as Eastern sales representative for his studio line of handscreened framed pictures, wall hangings, linens and other decorative items.

* * *

Jack Lenor Larsen, Inc., 677 Fifth Avenue, New York, is the new showroom representative in the New York area for Myron Paul Originals, a decorative line of handprinted contemporary fabrics.

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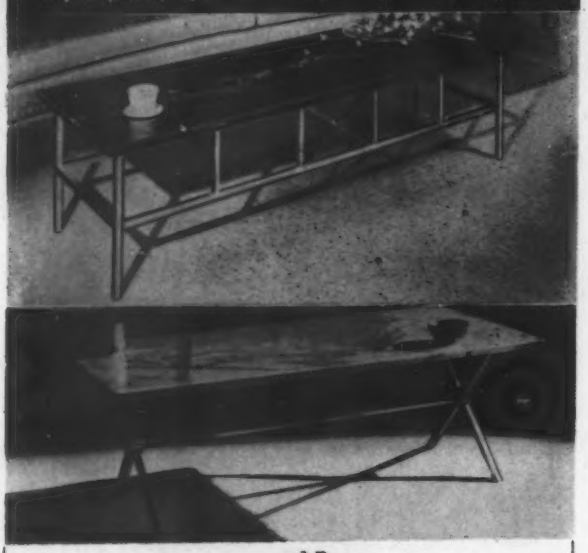

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Continued on page 270

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Continued on page 292

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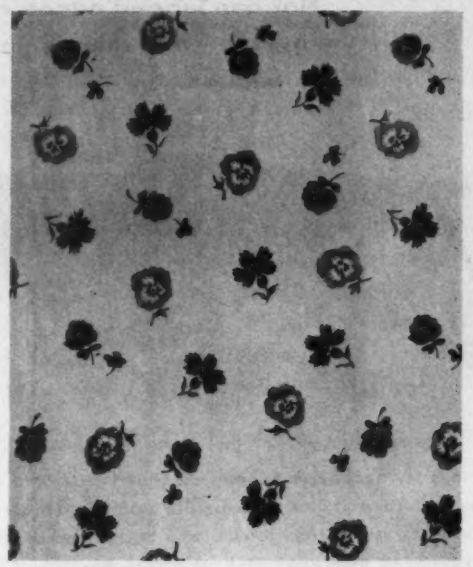

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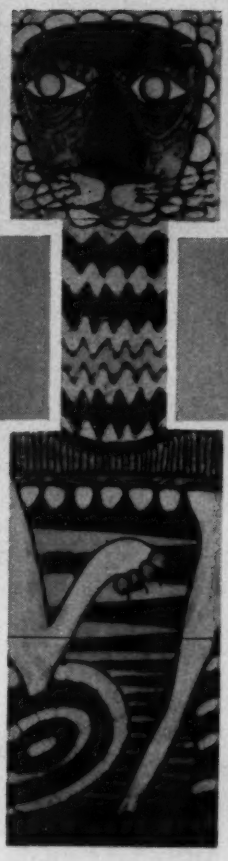

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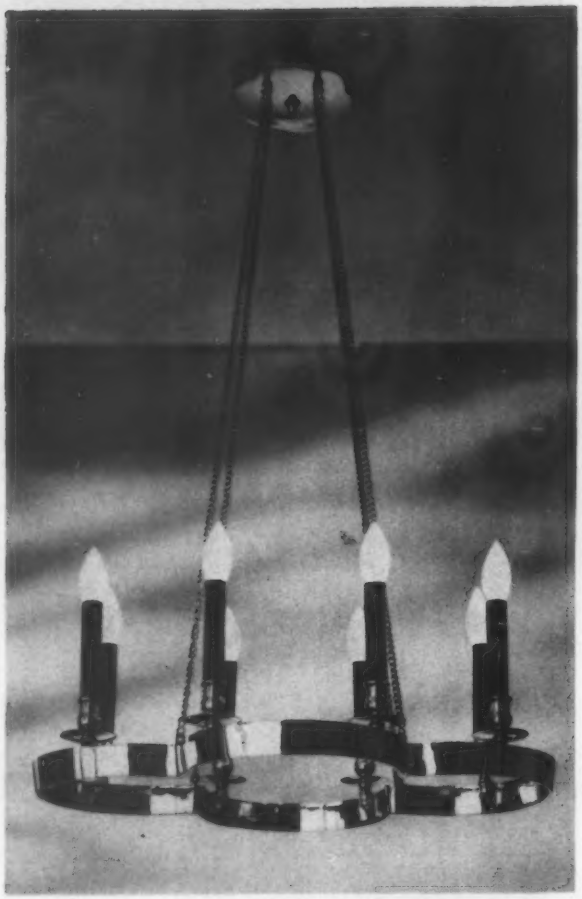

Cloverleaf II

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LARGE SELECTION OF 18th CENTURY FLOORING

Changes of Address

Clay Mosaics & Ceramics, Inc., has moved to a new showroom at 986 Second Avenue (near 52nd Street), New York.

* * *

James A. Phillips, Inc., acoustical contractors have moved their New York office to 601 Fifth Avenue.

* * *

Alfred Rich & Sons, specializing in Oriental and European arts, is now located in a new location: 1144 Second Avenue (60th Street), New York.

Manufacturers' Representatives

Henry Olko, Vice President of Willow & Reed, manufacturers of rattan furniture, has announced the addition of the following showrooms: Tom Sinks Furniture Co., in Cleveland; Manor House in Minneapolis; and Hara Furniture Shop, Inc., in Hartford. The firm's New York showroom is at 1 Park Avenue.

* * *

L. E. Carpenter's distributor, Vicrtex Sales Corp., 49 East 53rd Street, New York, is now servicing the New Jersey and Eastern Pennsylvania area.

* * *

Barend Steevals has been appointed sales representative for Furniture by Tomlinson covering the area of Western Virginia and North Carolina, Eastern Tennessee, Kentucky and West Virginia.

Exclusive Decorator Showroom. Three full floors with the largest selection of residential, office and contract furniture.

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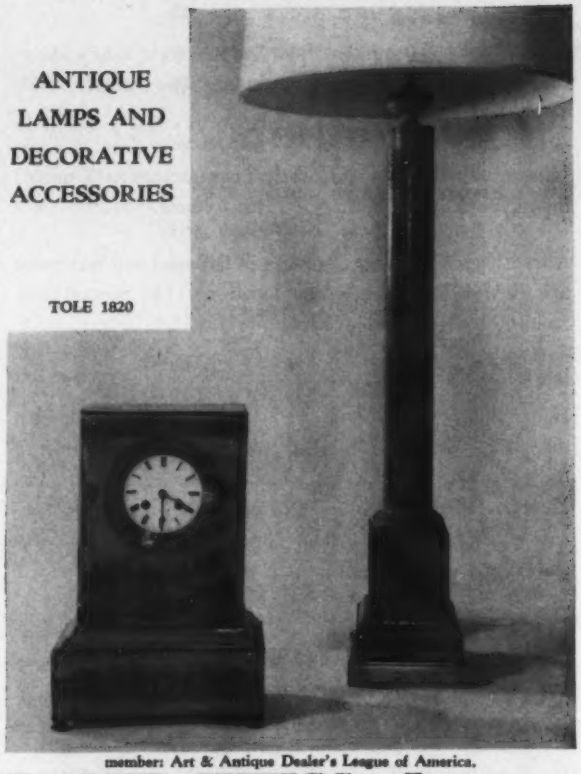

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Manufacturers' Representatives

Ben Davis of Seattle, Washington, has been appointed sales representative for Furniture by Tomlinson in the Northwest territory, according to Sidney H. Tomlinson, Jr., Vice President in charge of sales.

* * *

Kent-Costikyan, Inc., 305 East 63rd Street, New York, has appointed R. Donald Skinner, 719 North La Cienega Blvd., Los Angeles, as Western representative for the firm's collection of fine Oriental rugs.

* * *

Directional Contract Furniture Corp. has appointed the following new sales representatives: William C. McKnight in Ohio and Michigan; Herman Batko in the Chicago area; Edward A. Heist in Metropolitan New York City; and Martin Mason in Northern New Jersey, Connecticut and New York State, excluding New York City.

National Lamp Design Contest

Winners in the National Lamp Design Contest, sponsored by The Lamp and Shade Institute of America, were all students at Pratt Institute, Brooklyn. First prize of $500 was awarded Raymond Frank Kuta for a modular table lamp; second prize of $250 was won by Lawrence Karl Wallen for a contractible circular lamp in the form of a sea shell; and third prize of $125 to John F. Christian for a mushroom-shaped lamp.

DESIGN-CONSCIOUS AMERICA LOOKS TO LUXO LAMPS FOR CREATIVE LIGHTING! Graceful wherever it goes, the Luxo Lamp moves at the touch of a finger to any angle or position... and stays put! Comfortable to work under, too... Luxo's scientific design eliminates glare and disturbing shadows. Specify Luxo Lamps for efficient local lighting for work or play... in all smart decorator colors. UL and CSA approved.

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Request Luxo's New lamp idea catalog!

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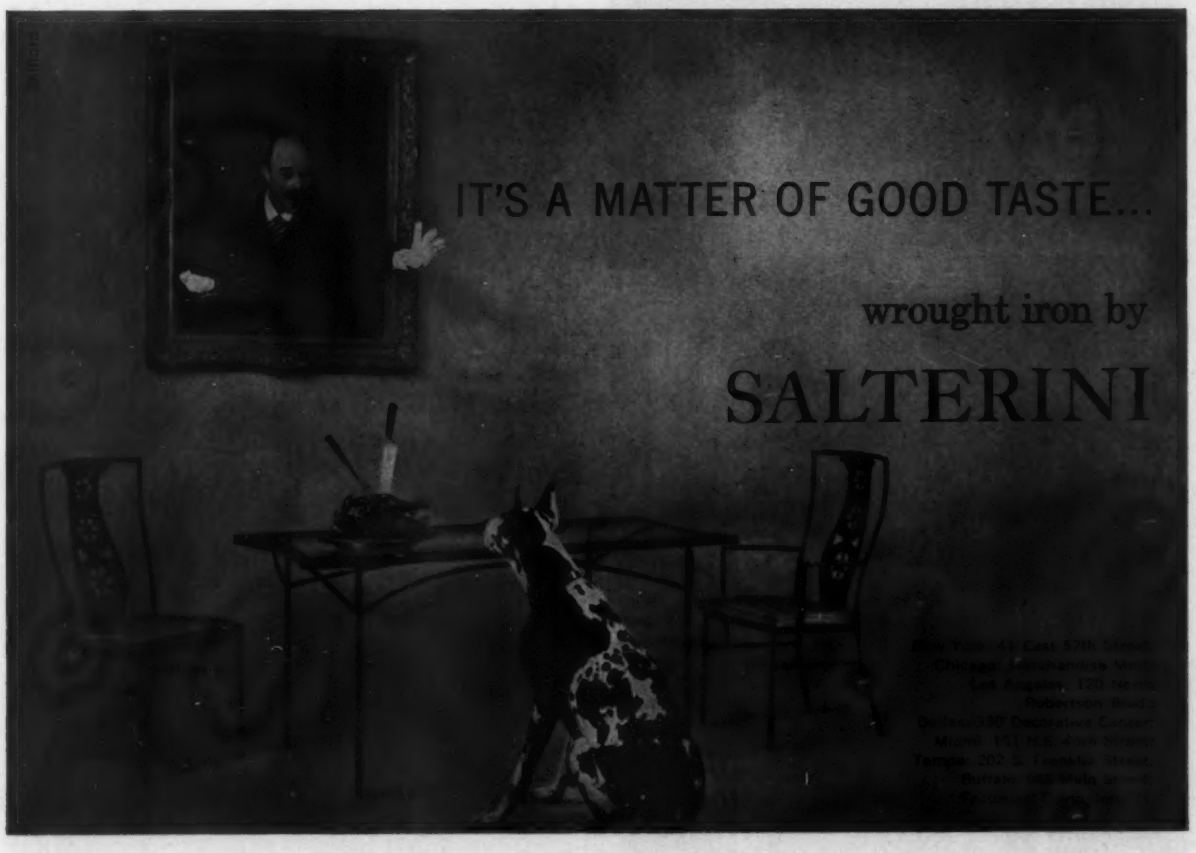
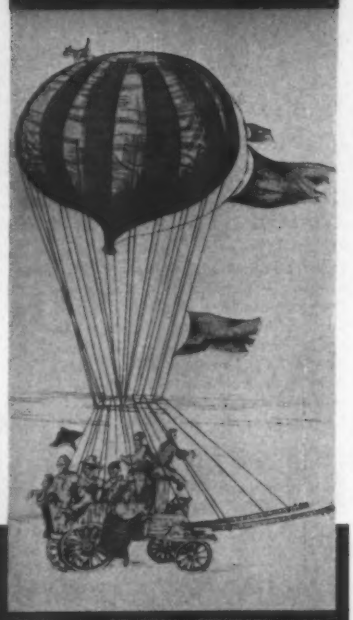


Ballooning with Domenico



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WALLPAPER

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Decorator Showroom
103 S. ROBERTSON BLVD.
LOS ANGELES
SAN FRANCISCO...PASADENA

Stockwell WALLPAPER

AIR FRANCE, *continued from page 211*

extricably bound up in historic associations involving imprisonments and the religious wars of France. The château was enlarged in 1585, only to be nearly destroyed altogether by fire in 1659, and the old *donjon* served as a prison during the Revolution, after which the château was neglected until the restorations of the interior by Louis-Philippe.

The *Château de Vizille* is in Savoy, to the east, and was built at the beginning of the 17th century from plans by Pierre La Cuisse. The château represents perfect coordination between architecture and landscaping, preserving the robust aspect of a feudal castle tempered by the sober elegance of the Louis XIIIth style. Here one of the most beautiful entrances of any château in France gives upon a court facing one of the two principal façades of the château, the other facing upon the gardens.

The *Château de Compiègne*, in the north of France, rounds out the châteaux for which *Air France* have named their châteaux in the sky. At first glance the Château de Compiègne appears immense; but upon closer inspection, after disposing of the rooms assigned members of the royal entourage, the palace assumes its place as a livable and delightful, though royal, residence with separate suites of impressively beautiful rooms that have been occupied by the king, queen, dauphin, dauphine, and Mme de Pompadour. The château suffered serious depredations of the Revolution, but restorations were begun in 1806 by Percier and Fontaine for Napoleon, whose Empire style is uppermost in the interior decoration to be seen in the *appartements impériaux* and *galerie des fêtes* in the central portion, although several suites remain in the delightful styles of Louis XV and Louis XVI, the latter to be seen in the *grande salle à manger* and the *appartements* of Marie-Antoinette. The château has two facades, one overlooking the town, the other facing toward a fine park. The town in which the château stands is a favorite summer resort located on the northwest border of the forest of Compiègne.

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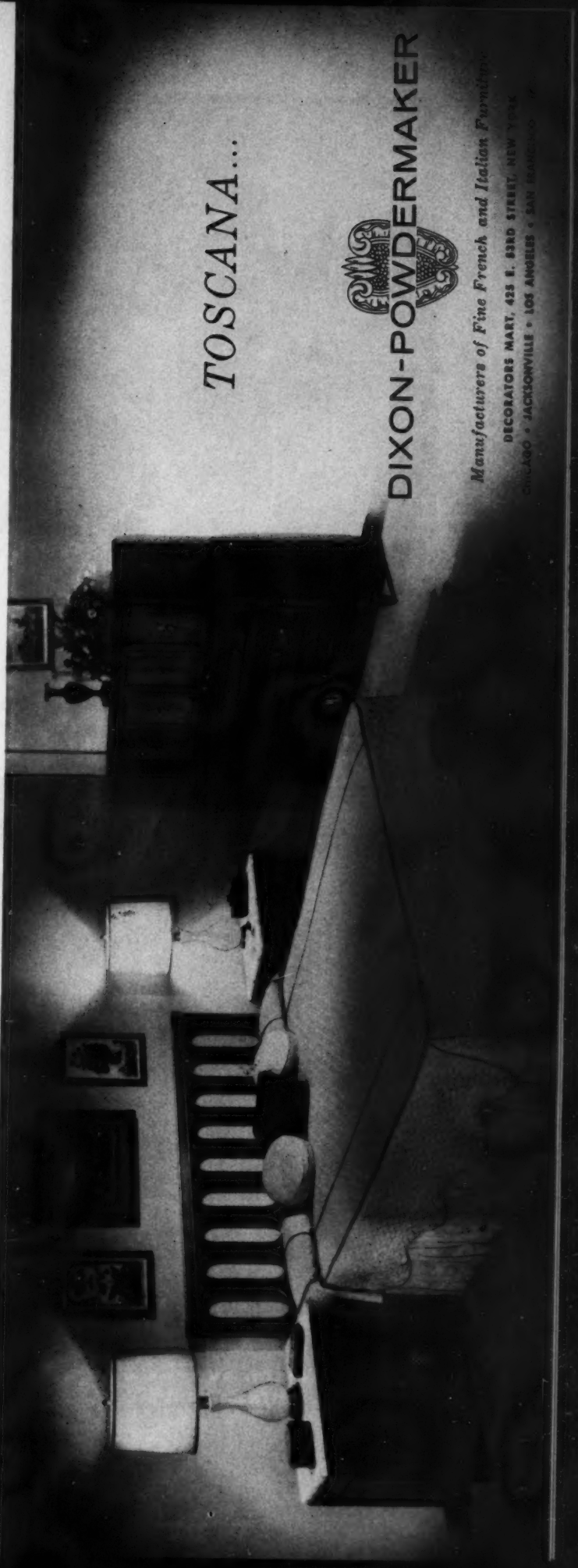

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VIP Trip

A second edition of last year's VIP Trip party for the benefit of the Herald Tribune Fresh Air Fund will be held Saturday afternoon, April 30th, with the New York Chapter, A.I.D., sponsoring the tour. This year's tour will include a repeat visit to the Zeckendorf offices where a reception and cocktail party will be held on the famed Zeckendorf terrace; the wine cellars of "21"; a behind-the-scenes visit to the hat salon of Mr. John, where guests are invited to stroll through his gardens and see his private fashion theatre brought here from an 18th century French country house; a tour of the workshops of I. Miller; and a visit to the antique-decorated offices of a leading executive. Tickets, including the cocktail party, will be $15 a pair, $10 for singles. They are on sale at the Herald Tribune Fresh Air Fund, PE 6-4000 ext. 738.

Manufacturers' Literature

Three newly revised brochures have been published by United States Plywood: "Weldwood Plywood and Allied Products", "Weldwood Movable Partitions" and "Weldwood Architectural Doors". Copies may be obtained by writing to Nancy Stuart, United States Plywood Corp., 55 West 44th Street, New York.

* * *

The Harter Corporation, Sturgis, Mich. has issued a brochure on its new Criterion line of steel office chairs featuring cantilever arms.

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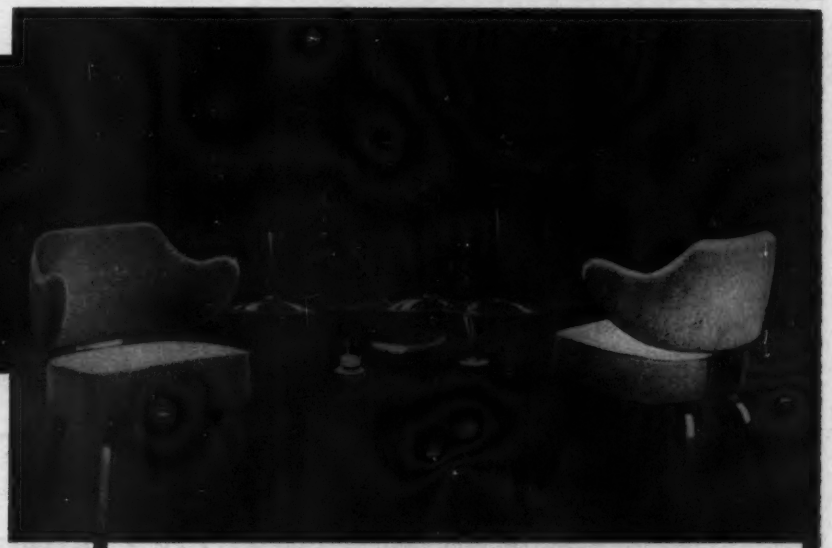

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The 1960 Book of John Widdicomb Furniture is a handsome 64-page catalog (24 are in full color) including all the newest additions to the John Widdicomb collections. It is available by request on your letterhead from John Widdicomb Co., 1 Park Avenue, New York.

* * *

John Scalia-Schmieg & Kotzian, Inc. have issued a comprehensive catalog in the form of a loose-leaf binder showing their furniture collection including the latest additions to their 18th century dining room group. Copies should be requested on your official letterhead to John Scalia-Schmieg & Kotzian, Inc., 305 East 63rd Street, New York.

* * *

S. S. Sarna, Inc., 225 Fifth Avenue, New York, has published a catalog illustrating a complete line of new items from India including lanterns, wall and ceiling pulleys and lantern combinations.

* * *

A new "Woolsuede" swatchbook is available from The Felters Company, 350 Fifth Avenue, New York. Included are four new colors styled by Everett Brown, A.I.D.—Sandust, Waterfall, Charcoal and Earth Brown.

* * *

Frederik Lunning Inc., 667 Fifth Avenue, New York, has published its 1960 furniture catalog and illustrated price list, "The Lunning Collection of Scandinavian Design". The 72-page catalog includes furniture, lamps, rugs and textiles.

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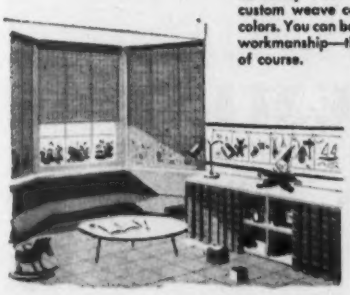
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N.S.I.D. News

A feature of the second annual International Fabrics Fair luncheon meeting of the N.S.I.D., held recently in New York in the Grand Ballroom of the Hotel Biltmore, was an exhibition of still-life vignettes of fabrics from U.N. countries, by N.S.I.D. fabric firms' members who dramatized the international theme of the program.

N.S.I.D. Sponsored World Tours

In keeping with the international scope of the National Society of Interior Designers' program, two tours will be available to members and guests this year, and a combination of study, relaxation, sight-seeing and fun are exciting possibilities to be enjoyed.

The Far Eastern tour, and World Design Conference, is offered to members for $1557, and includes visits to Japan, Hong Kong and Hawaii, with the privilege of continuing around the world for an additional $750. The tour has been arranged to encompass the N.S.I.D. World Design Conference in Tokyo from May 11 through 16, returning to San Francisco May 27.

The Connecticut Chapter is sponsoring for all N.S.I.D. members a 24-day European trip, departing from New York May 4 for Paris. Members who do not desire to take the $650 tour as arranged by Seagate Travel Agency, 44 West 37 St., New York, official agency for the tour, may take the round trip, transportation only, for $357.50.

No. 180

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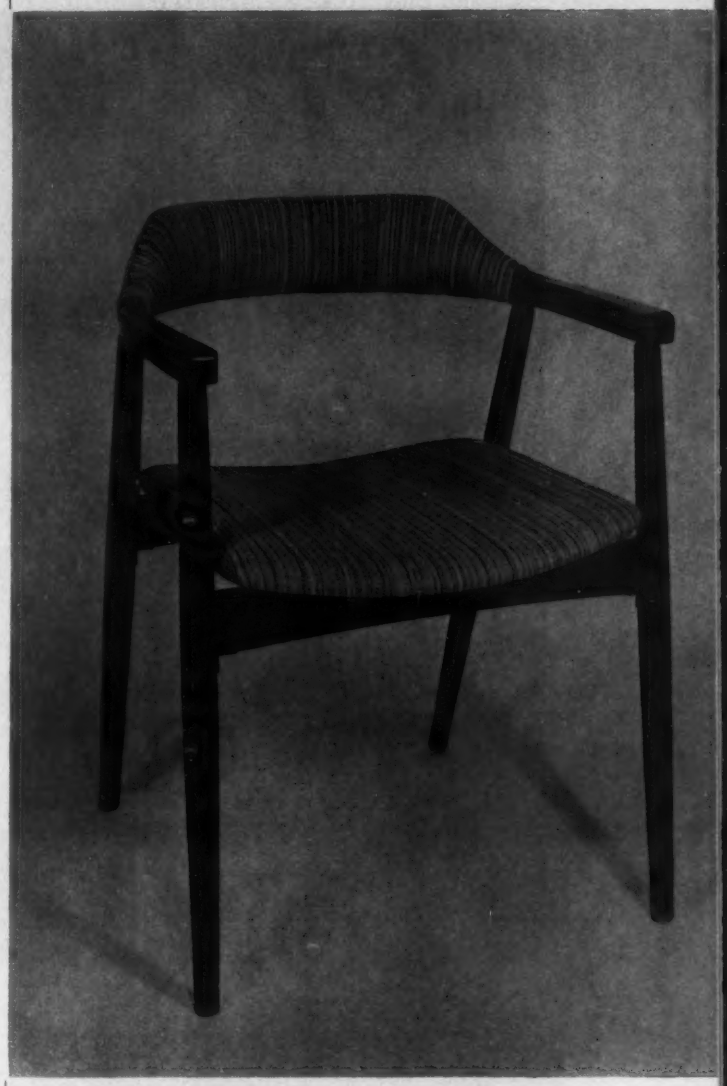

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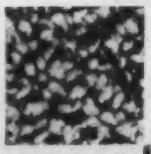

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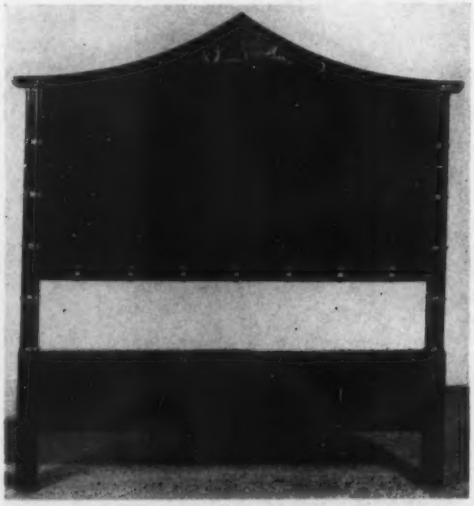

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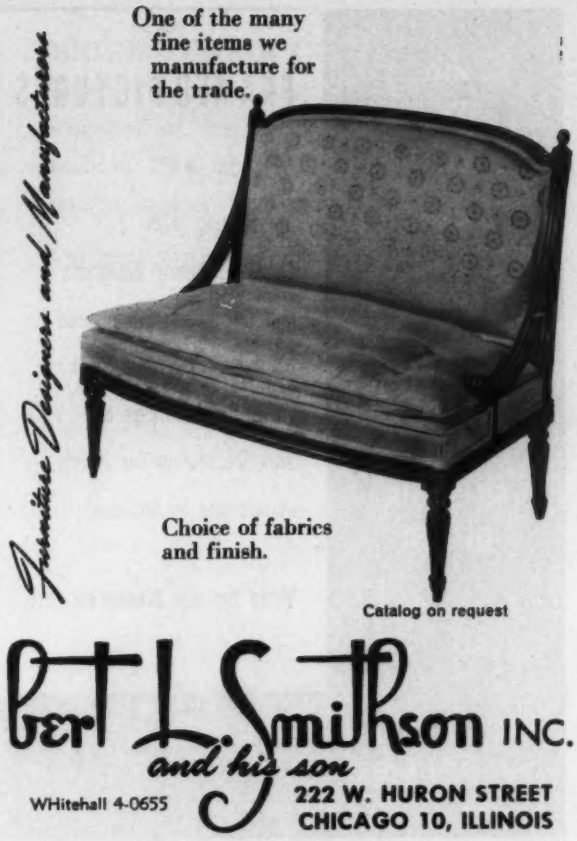
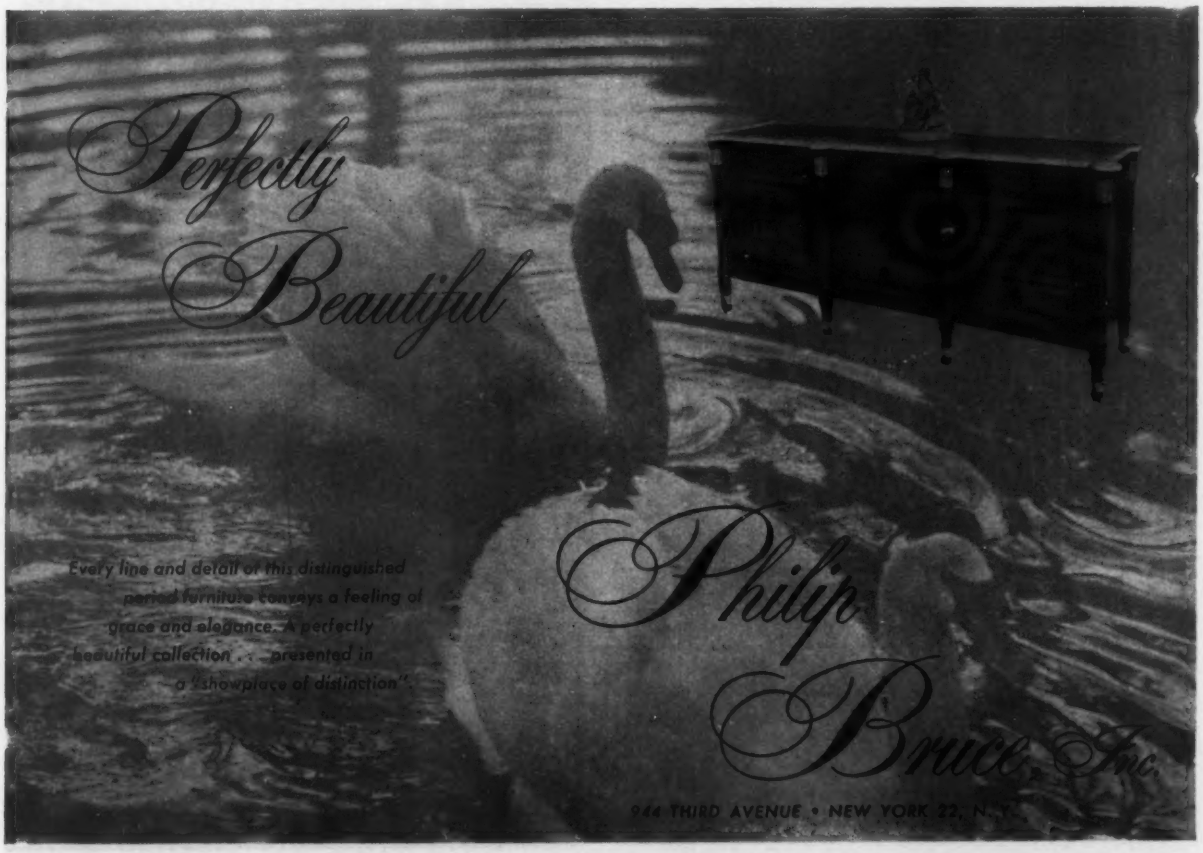
BROCHURE ON REQUEST

New Service for Contract Design Firms

With the inauguration of the firm of Brickel/Eppinger, Inc., 501 Madison Avenue, New York, a valuable service is being offered to designers of large contract installations. The primary function of this new firm is not as a showroom operation but as sales organization and marketing consultants for a group of six manufacturers or importers of furnishings for the contract market. These include furniture, carpets, lamps and fabrics from the Frederik Lunning/Georg Jensen collection; furniture by Lehigh; textiles by Ben Rose; cast aluminum seating by Crucible Products/Harrison & Sand; furniture imports by Stendig; and the Classic Group of steel office furniture by Hillside Metal Products. These firms were especially selected to provide a well-rounded group of furnishings which can be compatibly combined on any contemporary contract installation. A great advantage in this kind of setup is that instead of six company salesmen calling on the interior designer, one trained staff member of Brickel/Eppinger has all the facts at his fingertips regarding the products of the firms represented. Delivery dates can be coordinated, and although separate billing is maintained by each firm, all details are handled by the one representative. The two principals of the firm have long been identified with the marketing of contemporary furniture. J. M. Eppinger was recently vice-president in charge of product development and marketing for the

Continued on page 286





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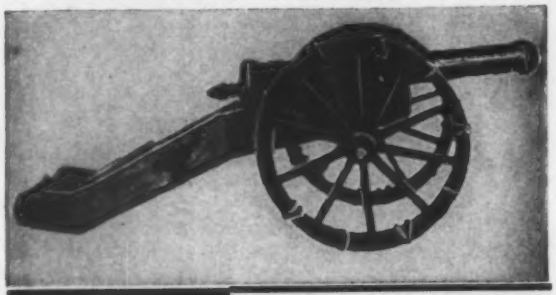

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NEW SERVICE, *continued from page 285*

B. G. Mesberg Corp., and for 25 years he was Director of Distribution for the Herman Miller Furniture Co. Jack Brickel recently resigned as National Director of Sales for the Directional Contract Furniture Corp., and previously he served in a similar capacity for Herman Miller. Their staff members, both in New York and the 11 other key areas of the country where a branch office is maintained, were selected for the same kind of background and experience in the contract furniture field. They know the problems involved in contract work, and by acting as a liaison between the manufacturer, the designer, and the dealer, they can have time and headaches for all concerned.

Southern Market

The Spring Market in the South has been announced for April 22nd through April 29th.

Errata

In the directory to La Cienega Center which appeared on page 253 of the March issue, and in the "Letter from La Cienega Center" on page 262, the correct name of the firm at 8441 Melrose Place is Elliott-Lindley.

* * *

Credit for the vinyl tile flooring in the bedroom designed by John Bollman Franger, A.I.D., as shown on page 190 of the March issue, should have been to Robbins Floor Products.

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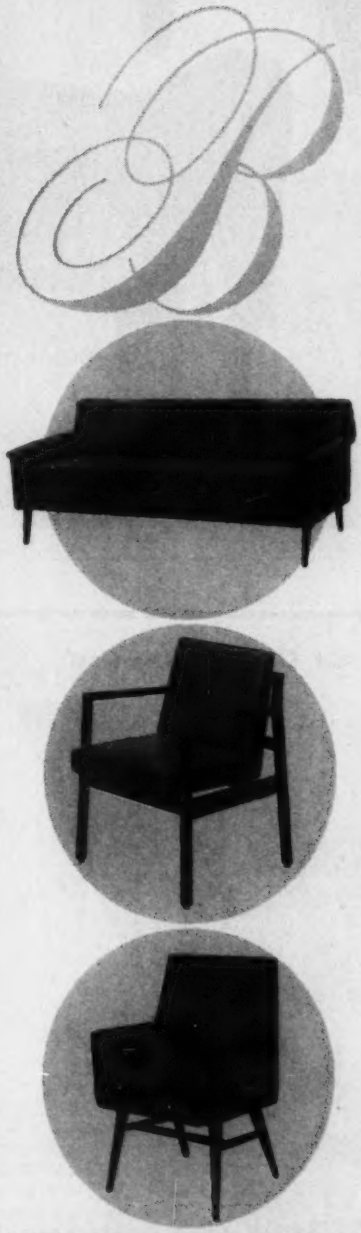

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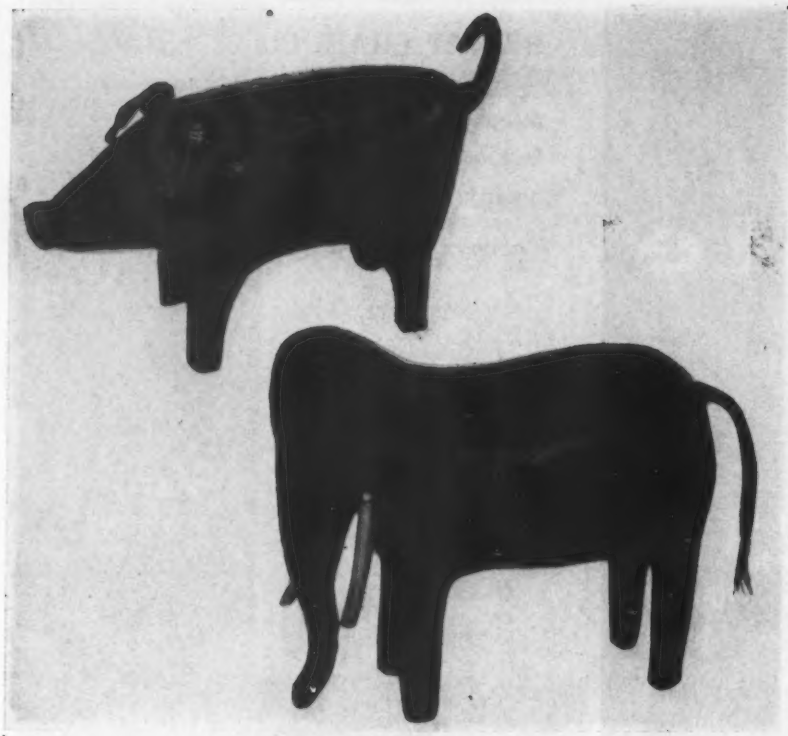

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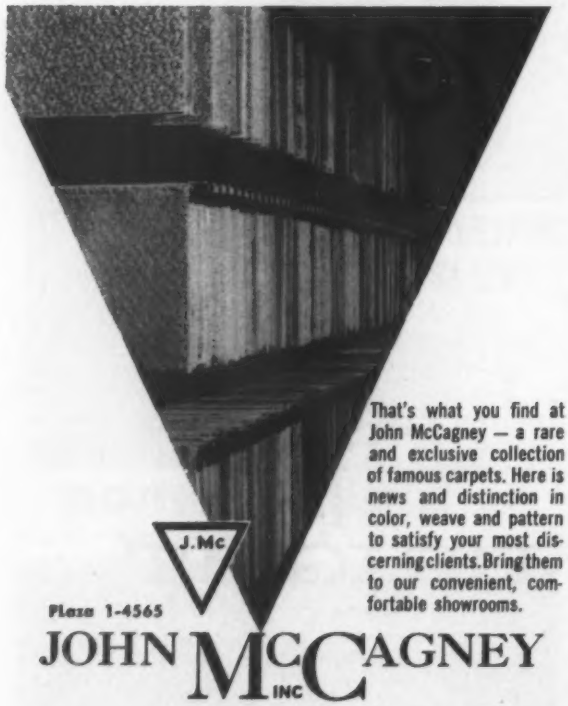

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A.I.D. NEWS

Three-Way Sponsorship of "Decoration and Design 1961"

The New York Chapter of the American Institute of Decorators, the Resources Council of the American Institute of Decorators, and the New York Herald Tribune are jointly sponsoring the first annual A.I.D. Decorating Show to be called "Decoration and Design 1961". The Show will be held at the Seventh Regiment Armory, Park Avenue and 66th Street, New York, from October 8th through October 16th. Karl Bock, F.A.I.D., is Chairman of the Planning Committee. Over 120 room settings and displays will be designed by members of the A.I.D., to present to the public the latest developments in the homefurnishings field.

New A.I.D. Chapter

J. H. LeRoy Chambers, National A.I.D. President, has announced the formation of the 30th Chapter of the Institute. The new Alabama Chapter was presented its Charter at a luncheon meeting on April 2nd at the Tutwiler Hotel in Birmingham. Officers of the newly formed Chapter include President: Francis D. Horsfield; Chairman of the Board: Harry O. Hawkins; First Vice-President: Ruby S. Ansley; Second Vice-President: Harriet Kelly; Secretary: Leatha Hale; Treasurer: Larry Thompson; Advisory Council: Mrs. Bowie Smith; and Member of the National Board: Selina R. Hagan.

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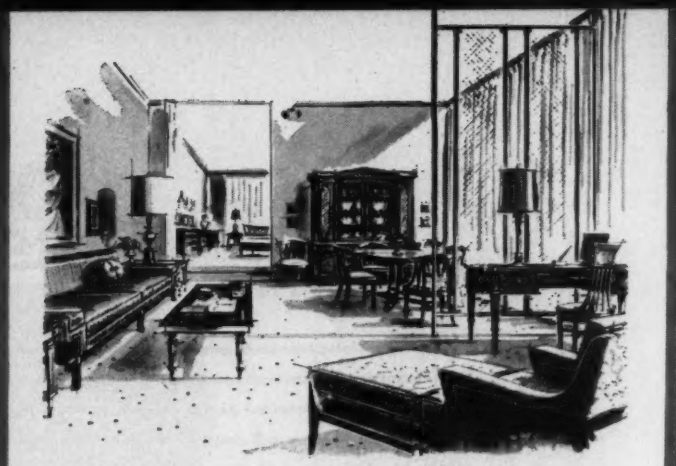

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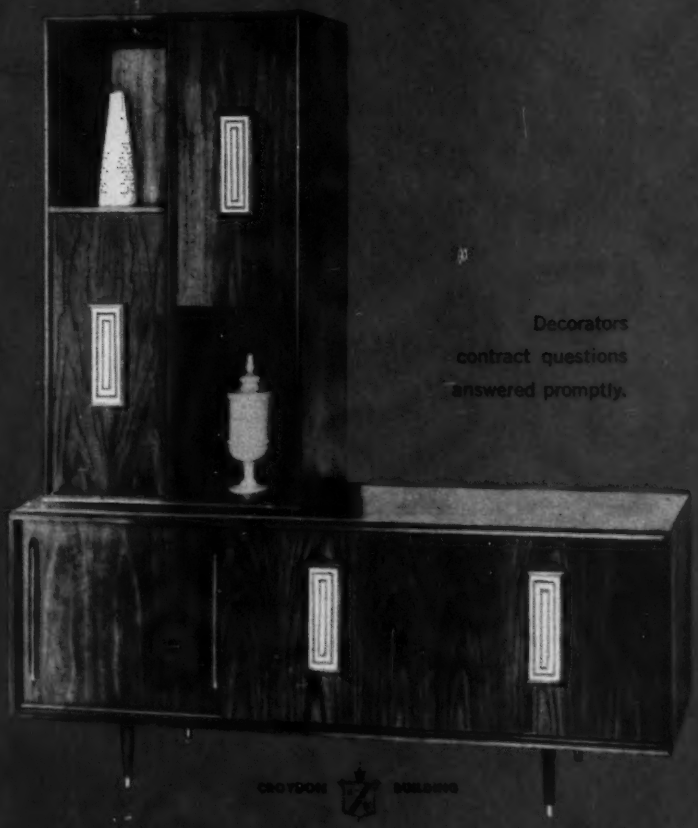

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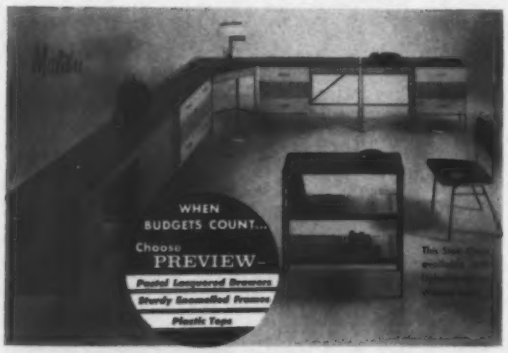

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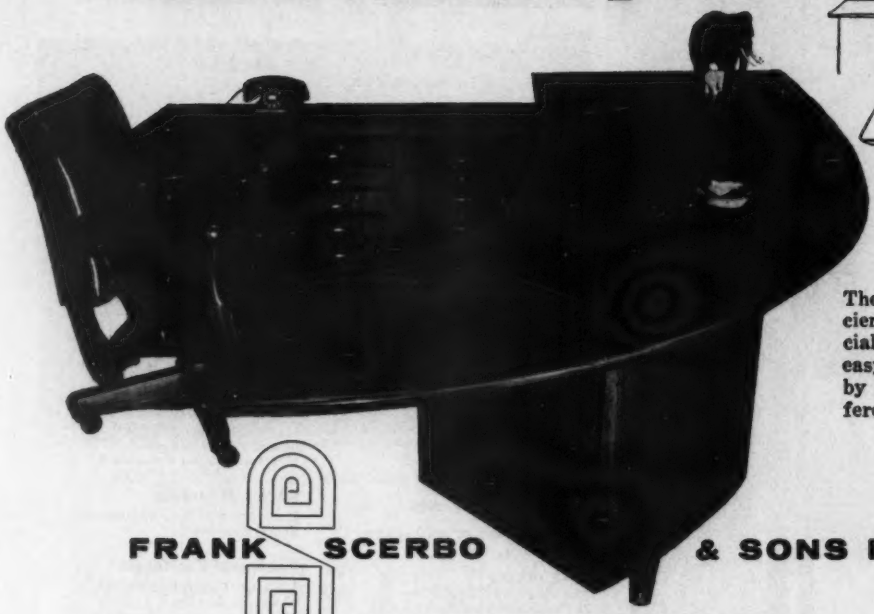

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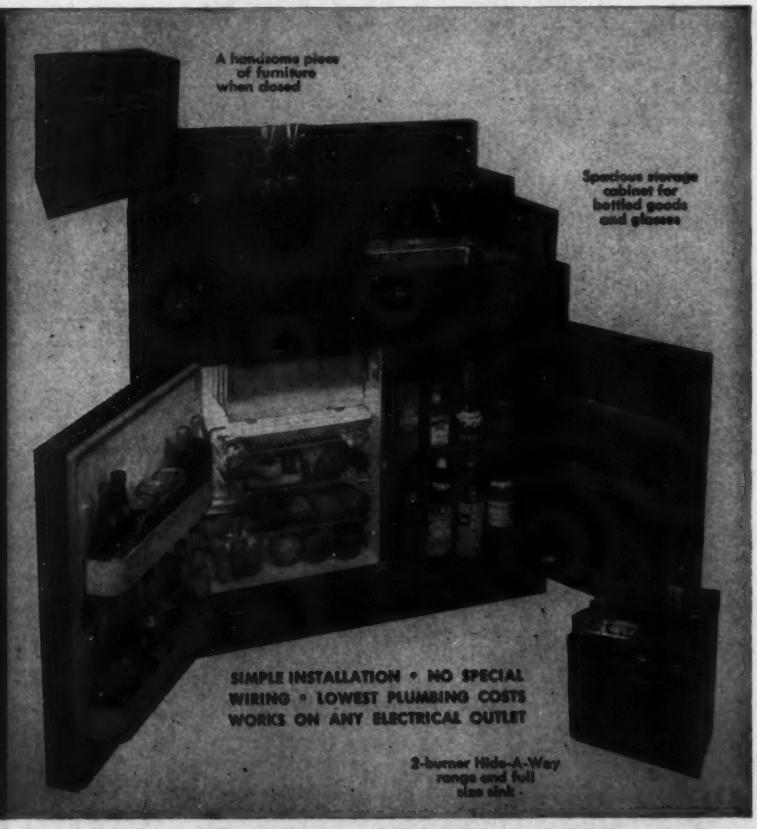

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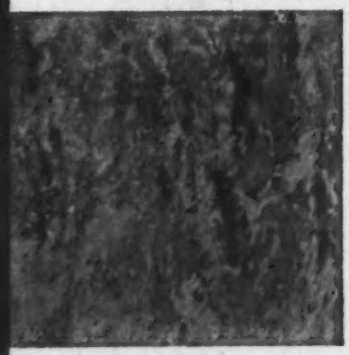

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